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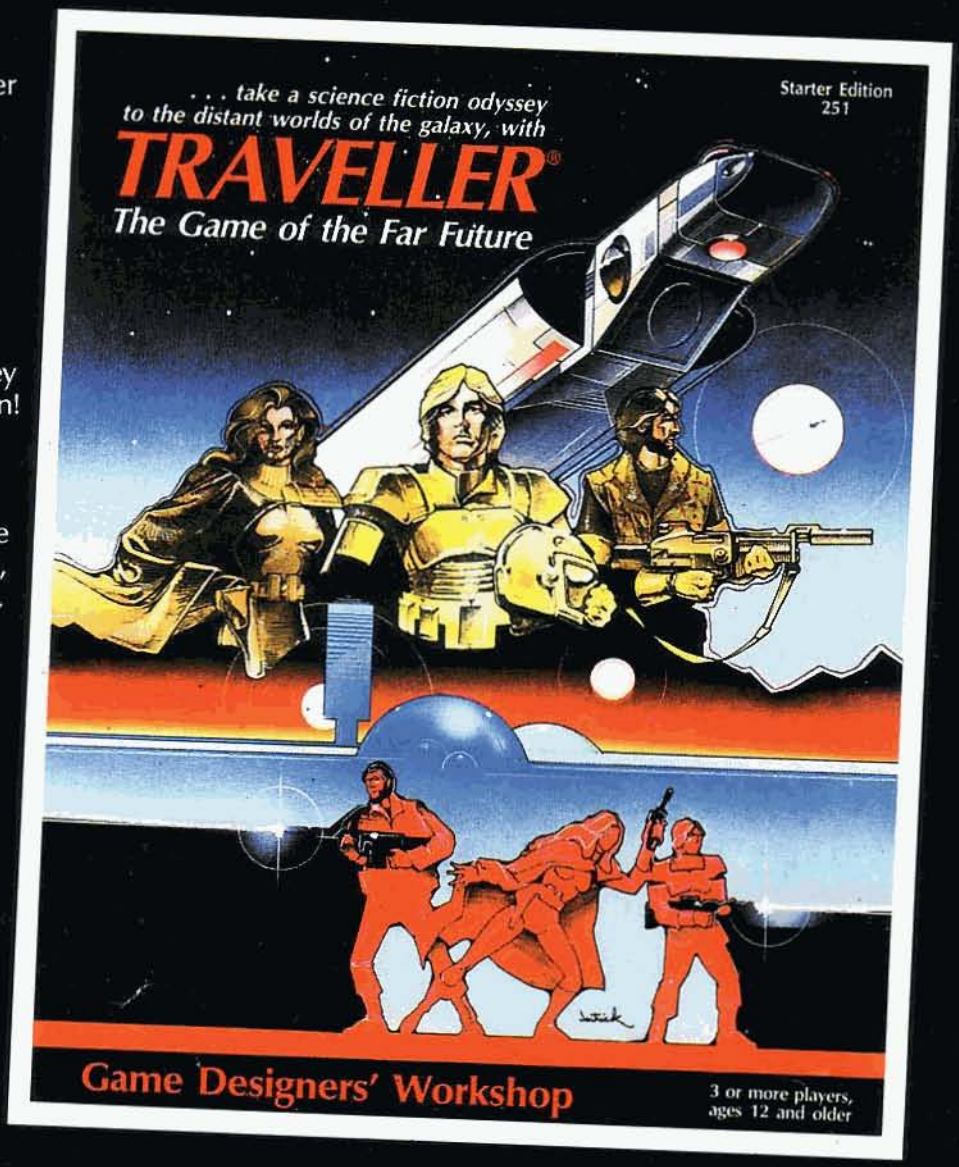

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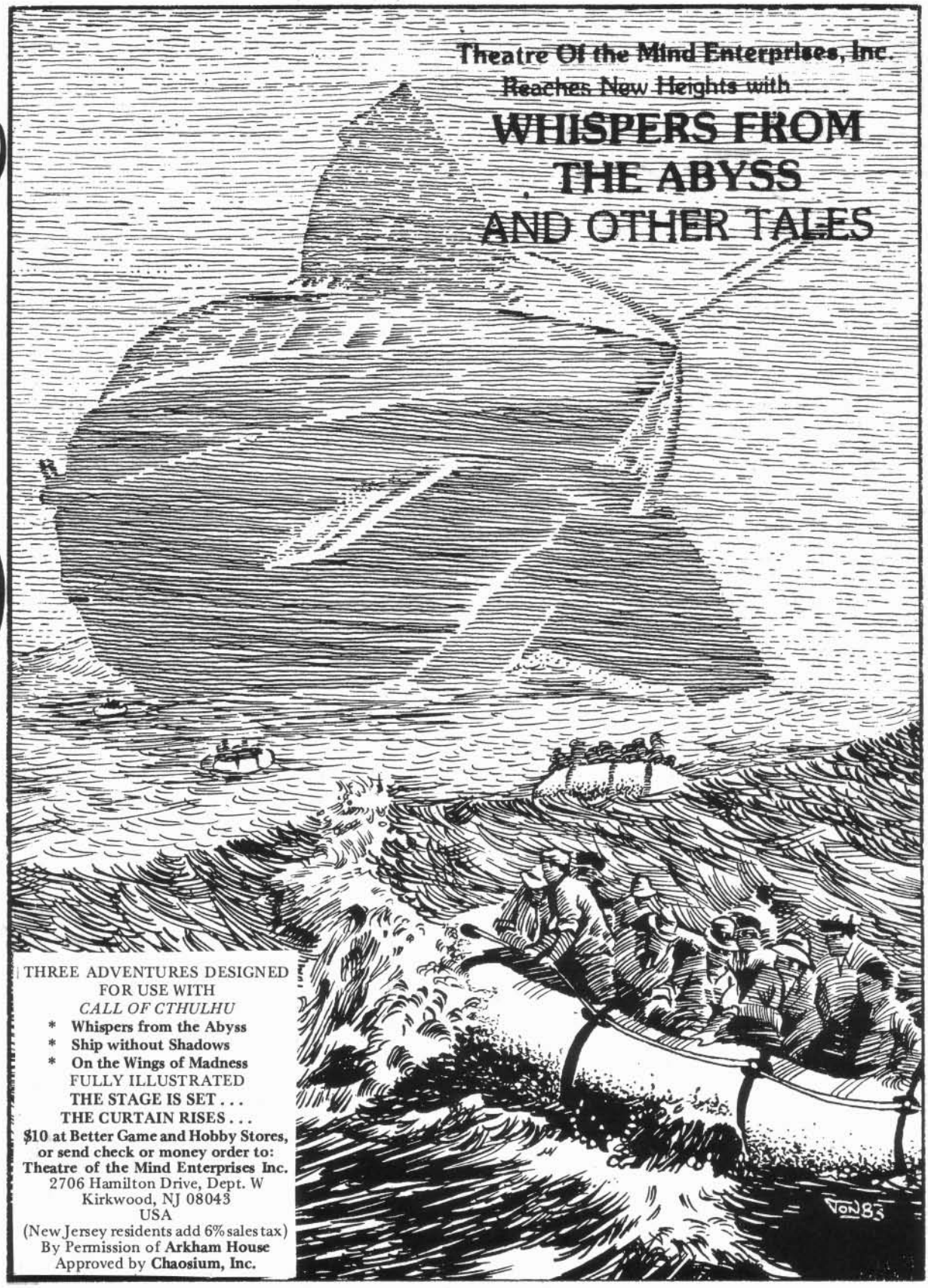

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Dark Elves bare an almost uncontrollable hatred for all other living creatures, especially other Elves. They are jealous of men, despise Goblins and Orcs and regard Dwarfs as repulsive. They are greatly involved with magic, especially Necromantic and evil magic.

Amongst the deep caves, away from sunlight, the Elves found the huge mutant Lizardmen, possibly the ancient primal reptile from which all intelligent Lizardmen evolved. These they called the 'Cold Ones'. The Elves discovered that although very stupid, and almost blind, the Cold Ones could be controlled and ridden. In the dark tunnels and midnight forests the Cold Ones could move fast, using their uncanny sense of smell to root out hiding creatures.

RANDOM GEN.	DESCRIPTION	PROFILE								BASIC WEAPON	ARMOUR	POINTS VALUE	RARE
		M	Ws	Bs	S	T	W	I	A				
01-25	Dark Guard	4	5	4	2	B	1	5	1	Sword	YES	8	20 Max.
26-35	Witch Elves	4	4	4	2	B	2	7	2	Sword	YES	13	10 Max.
36-85	Dark Warriors	4	4	4	2	B	1	5	1	Sword	YES	8	
86-95	Cold One Rider	4	4	4	2	B	1	5	1	Sword	YES	112	5 Max.
	Cold One	8	3	-	4	E	5	1	3	Chew!	NO		
96-00	Dark Elf Personality - choose Hero or Necromancer												

SPECIAL PROVISIONS

1. Dark Elf soldiery is as likely to be female as male, Elf maidens are as cruel and murderous as their menfolk.

2. Witch Elves are Dark Elf maidens whose lives are dedicated totally to the hellish gods of the Dark Elves. In battle they are possessed by inhuman forces which give them enhanced fighting abilities. After battle they bathe in cauldrons of sacrificial blood and feast on the remains of the slain.

SPECIAL RULES

1. All Dark Elves are expert Woodsmen and Miners, and they have an extraordinary sense of direction and perspective in the dark. Accordingly they move full distance in woods, at night, and amongst tunnels or inside buildings.

2. Dark Elves **HATE** other Elves.

3. Dark Elves may not make use of the Elf Bow, they may use the ordinary infantry bow. Alternatively they can use the Dark Elf Crossbow - a small, light crossbow with a short range and rapid rate of fire. Maximum range is 16" - which counts as Short Range, there is no Long Range. Strength Attack with a Dark Elf Crossbow is 2, but the weapon can fire 2 shots per move. Unlike a normal crossbow the user may move and then fire during his Active Player Turn.

4. The Cold One is subject to **STUPIDITY** - but the rider may over-ride this on the D6 score of 4,5,6. Cold Ones are over 10' tall and cause **FEAR** in Man sized, or smaller, enemy within 15". Cold Ones will not attack other Lizardmen.

5. Cold Ones have very tough skins which act like Mail Armour at no extra cost. This gives them a Saving Throw of 6 on a D6.

6. Using their acute sense of smell Cold Ones can detect the scent of any creature within 6", even if completely hidden. They can detect the scent of creatures over 6" and up to 18" away on the D6 dice roll of 4,5,6.

DARK ELF CHARACTERS - HEROES AND NECROMANCERS

Each Dark Elf Regiment will have a Regimental leader. Unless he is also a Dark Elf Champion his 'profile' will be normal for his type. Generate the Leadership Factor for each Regiment by throwing 1D3+1.

Each Dark Elf Regiment may have a Regimental Champion, who may also be the Leader if you wish. Regimental Champions have the same profile as Minor Heroes.

Each Dark Elf Battalion will have 1 Dark Elf Hero to lead it. He may attach himself to a Regiment if he wishes and be their leader, or he may act as an independant character. Points cost includes a sword. There are three kinds of hero available, with the characteristics and costs given below. The player may decide which kind of hero he wants at the points cost indicated.

	Minor Hero	Hero	Mighty Hero
Weapon Skill	5	6	7
Bow Skill	4	5	6
Strength	2	2	3
Toughness	B	C	C
Wounds	1	2	3
Initiative	6	9	13
Attacks	1	2	3
Points Values	15	30	60

A Dark Elf Battalion may include 1 Dark Elf Necromancer and 1 Witch Elf Necromancer at the indicated Points cost. Necromancers have the following profile depending upon Level. Points cost includes a sword and Personal Talisman, which is often a sacrificial knife or dark jewel.

	Novice	Acolyte	Adept	Mage
Weapon Skill	5	5	6	7
Bow Skill	4	4	5	6
Strength	2	2	2	3
Toughness	B	B	B	C
Wounds	1	2	3	3
Initiative	6	7	9	11
Attacks	1	1	2	3
Mastery	1	2	3	4
Constitution	8	12	18	25
Points Value	120	300	500	750

The Necromancer acts exactly like a normal Wizard - except that he can also make use of Necromancy spells and act as a 'controller' of friendly Undead.

Generate the number of non-Necromancy spells available:-

1D3 Spells at each Level lower than Mastery
1D2 Spells at the Mastery Level

Generate the number of Necromancy spells available:-

1D2 Spells at each Level lower than Mastery
1D2-1 Spells at the Mastery Level

Choose the spells you wish to use. You automatically have any necessary Talismans to cast each spell 1D3 times.

The material above as been excerpted from the forthcoming WARHAMMER supplement FORCES OF FANTASY.

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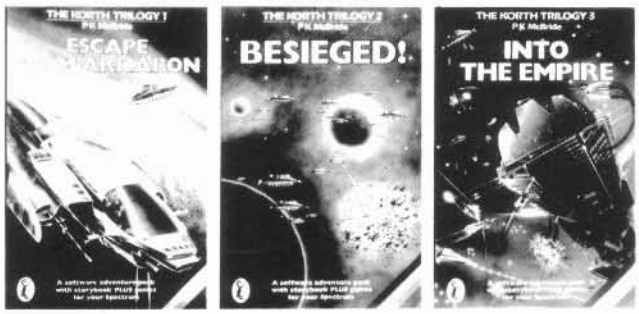

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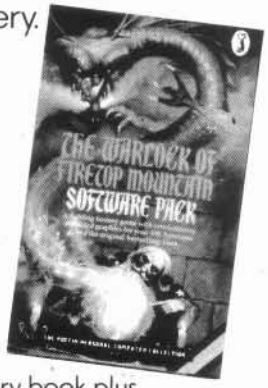

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Fifty and still counting! When we published issue 1 way back in June 1977, little did we know that we would build up such an enthusiastic and loyal readership. *White Dwarf* has changed considerably over the years and, thanks to your support, has retained its position as being the leading role-playing games magazine in Britain. In issue 49 we published the results of our reader survey, *The Reader Strikes Back*. Just as we thought we had finished revising the editorial content of *White Dwarf*, up pop a few surprising results as to your wishes, dear reader. So, we will be implementing the revised revisions starting issue 52! More details on this next time.

Ian Livingstone

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A Few Small

Red Tape in Traveller by Garth Nix

As the majority of *Traveller* players are well-equipped, both in equipment and experience (of play) to deal with the normal challenges of unexplored space and the vagaries of frontier systems, what better to challenge them than the vagaries of a really well established system? So the players have every conceivable kind of gun under the sun(s), and a mercenary battalion aboard their 20,000 ton cruiser, but can they deal with advanced red tape? What happens if the players encounter a system that uses the archaic system of forms, that actually have to be filled out, with pens or the equivalent?

They get frustrated and angry, and have an interesting time. They may not actually ever get through the red tape, resorting to violence and mayhem, with the appropriate, short-lived adventure resulting. In any event, they will be role-playing.

To further enhance the effect of this red tape sub-scenario, the referee ought to take on the role of the official the players are currently dealing with, changing his or her voice and manner to represent each new official. Officials should misdirect and confuse and be generally useless, but always polite.

Should the players ever ask exactly why the system uses forms, there are several answers. The first is to hand them form a89-7BB-3CC *Request For Historical Documents* and the others don't matter. For general interest, red tape society could exist for religious reasons, the usage of forms being part of the doctrine, or simply because of a desire on the part of a bureaucratically minded people who loathe computers. Perhaps, while the system has a good starport and a fine economy, it is yet to achieve high tech levels or has a massive government employment scheme.

The following forms are designed for the player's first encounter with a red tape system – at the Immigration/Customs point at a starport. First of all, if the players have no archaic writing implements on their equipment lists, they will have to borrow some. This necessitates the completion of Form A88-(909).

The referee playing the part of the official checking the form, should pretend to know what it is about, even if he doesn't. After two or three good tries per player, give them pens anyway, regardless. How do they fill out the first form if they haven't got a pen? That is their problem. As long as it is legible and complies with the Instructions they can fill it in with anything they have available. or can make. The next step is the actual entry request – see Form A22-FF7-DE8.

Once again the players don't have to get the forms right. After all, would the referee even know? They just have to fill them out three or four times, being rejected initially for sloppy writing, non-regulation ticks etc.

After entry into the planet proper, the players will be distressed to find that their credits are not taken in the system. After all, their credits are stored on the molecular patterns of credit cards, and the system uses (of course) paper money.

No problem – just change some. However, the drawback to this is that the players must first get a printout from their credit company of the amount they wish to change. The only place to get a printout is the starport, which means leaving the planetary territory, filling out exit forms, obtaining the printout and re-entering, once again completing entry forms – maybe only twice this time. Then its the exchange forms...

Having successfully completed their exit form and the clever players having been warned to take note of their expenditures for later exit forms, it is a relatively simple matter to get a printout, regain entry and visit the Exchange – see Form A78-£$£543.

Form A88-(909)

1. Name
In accordance with Instruction 567-234 Name.

2. Explanation
State, in six words exactly of no more than five letters per word, any reason, excuse or explanation for the requisition of an instrument, writing, one of.

3. Answer the question.
Standard Ticks are to be used in accordance with Instruction 677-ABE Standard Ticks.

A1ONESUBTHREEONE.
I am aware of the importance of writing instruments.

☐ ☐ Yes : No

If the second box (negative, no) is ticked with a standard tick in accordance with Instruction 677-ABE Standard Ticks than the request is to be denied, negated, nullified and filed. If the first box (affirmative, yes) is ticked in accordance with Instruction 677-ABE Standard Ticks than the official examining, in the sense of Article 567-990 Part III should examine in a verbal interrogatory sense the non-official completing the form in question.

Form A22-FF7-DE8

1. Name
In accordance with Instruction 567-234 Name.

2. Universal Personality Profile.
In accordance with Instruction 668-989 UPP.

3. Relative Age
In accordance with Instruction 247-DDE Relative Age.

4. Answer the Questions.
In accordance with Instruction 677-ABE Standard Ticks.

A4FOURSUBONE1. Have you ever been, are you now, considered joining, in the process of application for, undergoing processing in or thinking about:

	Yes	No
A4FOURSUBONE1SUB1. Traveller's Aid Society	☐	☐
A4FOURSUBONE1SUB2. A Subversive Organisation	☐	☐
A4FOURSUBONE1SUB2. A Government Organisation	☐	☐
A4FOURSUBONE1SUB3. A Guild, Union or Professional Organisation	☐	☐

If, in the above questions A4FOURSUBONE1SUB1 to A4FOURSUBONE1SUB3 any, all or some answers were in the affirmative (yes) box, appropriately ticked in accordance with Instruction 677-ABE Standard Ticks, then complete question A4FOURSUBONE1SUB4 in eight words exactly of no more than six letters each.

A4FOURSUBONE1SUB4. Which organisation, What and Why.

The Instructions

Instruction 567-234 Name. As recorded in home system or Imperial archives in basic, not local, indigenous or alien languages. Complete name should be given, as it would be read from birth record, left to right from the point of view of the person reading, viewing or studying the name in question. If possessed of more than one name, or a name of several dis-

Formalities...

Exit Form 455-990-AEX

1. I am leaving this highly desirable and pleasant system because;
Questions to be answered in accordance with Instruction 677-ABE, Standard Ticks. *Only one box per question to be ticked.*

OneSubl. Previous Plans
OneSub2. Shortfall of funds
OneSub3. Business Concluded
OneSub4. I disliked the system

Important note. If OneSub4 is answered in the affirmative (Yes) then the person, persons or things completing form 455-990-AEX must also complete forms, 456-992-ABX, 678-990-CAZ, 676-223-BIC, 67877867 Excuse & Apology *and 567-8DAF* Prison Selection.

2. I plan to return in;

TwoSub1. As soon as humanly possible.
TwoSub2. Next Month.
TwoSub3. Within a year (Standard).

3. I spent [ ] soleros (system currency) at the following dates, in the company of.

Amount	Place Code (Instruction 76AF)	Date	Company (Instruction 567-234 *Name.*)

Form A78-£$£543 Currency Requisition

1. Amount of Imperial (or Terran) Credit.

2. Why do you need this exact amount?
State in ten words exactly of no more than five letters per individual word, without punctuation or spacing your expected expenditure and where you expect to expend this expenditure. Words do not necessarily have to form a sentence, paragraph, clause or coherent group.

3. On what card is your credit stored?
In accordance with Instruction 677-ABE, Standard Ticks.

ThreeOneSubOne. Starclaycard.
ThreeOneSubTwo. Stellarmen Express.
ThreeOneSubThree. Traveller's.
ThreeOneSubFour. ImpBankcard.
ThreeOneSubFive. Lanthanum CreditCorp.
ThreeOneSubSix. Other Name.

Important note. A regrettable misprint above may, may not or did give, send or transmit the impression that questions ThreeOneSubOne to and including ThreeOneSubSix should be answered in accordance with Instruction 677-ABE, Standard Ticks. *This is not the case, and questions ThreeOneSubOne to and including ThreeOneSubSix should be answered in accordance with Instruction 678-BEA* Standard Crosses.

Amount of Currency Received
I, the underthumbprinted, photographed, signed and retinaprinted have most definitely, certainly and irrevocably received the sum of

real, official, non-fake physical soleros being the exchange value of the actual sum of theoretical credit of

tinct words or names, no spaces should be left between sub-names or words, except in the case of inherited or earned honorifics which should be treated as being on the extreme left, and part of a name, again thus utilizing nil, no or none spaces, gaps or discontinuities between names.

Instruction 677-ABE Standard Ticks. Ticks must not intersect with the lines that form the box to be ticked. They must be wholly contained within such a box, the tick taking a form such that the vertically rising tail is at an angle of 90 degrees to the vertically declining tail. The tick must be totally legible, that is of sufficient legibility to be totally legible without the use of a legibility raising visual aid to ascertain legibility.

Instruction 678-BEA Standard Crosses. Crosses must not intersect or cross the lines that form the box to be crossed, inasmuch as crossed in this context means the placing of a cross within the box, not crossing the lines of the box. Crosses must be completely regular, each portion of the cross meeting another portion of the cross at 90 degrees, that is to say, crosses are composed of two lines which cross, each quadrant of which contains 90 degrees of a circle that could be inscribed around the four points of the cross in question.

Instruction 76AF. Every place of business or registered merchant, vendor, seller, buyer or private citizen has a place code. This code is designed for coding purposes to code for taxation codes. When anyone, thing, construct or sentient of any sort exchanges money for goods, services, information, pleasure or absolutely anything, the recipients place code must be recorded for later use in form 455-990 AEX.

Instruction 688-989 UPP. This must be according to the most recent assessment, according to the universal measurement system. In accordance with the Accord of the Accordance, a code is to be used in accordance with a hexadecimal system of character coding commencing from, but excluding the numeral nine, 9. Where the first letter of the basic alphabet A represents 9 plus 1, nine plus one or ten, 10 and further letters represent equally ascending numbers to a maximum of F, eff, or fifteen, 15.

Instruction 247-DDE Relative Age. To be measured in Standard Imperial Calendar years according to the standard Imperial Calendar, not personally subjective physiological or experienced years. Persons whose age exceeds or is, 180 standard Imperial Calendar years are assumed to be defunct, deceased or inoperative. If proof is offered to the contrary it is to be reduced to a state where such proof was found to be false, untrue, fabricated and not properly examined in the first place. Further proof is to be prevented from appearing under the Legal Death Age Regulations of the Euthanasia/Involuntary Passage Act.

Referee's Guide to the Instructions

Name – just write it out exactly as it runs, with no spaces. Eg samuelthomasbecket. Capitals don't matter, so it could be SAmuelTHOmaSbecKet. If the player is a knight or baron or whatever, simply put the title first – SirsamUelthomasbecket. *Ticks* – have to be inside the box, and look neat. *Crosses* – as per ticks. *Place Codes* – invent any numbers, but write them down in case they're reused. The only real purpose for place codes is to annoy the players, who have to keep a record of them for their exit forms. *UPP* – just write it out as per Traveller. *Age* – subtract the year in which the player was born from the current standard year. If it is over 180, the player will be killed upon entry, as people over 180 don't exist – get the logic. If the player can't figure it out he or she probably won't be able to write on the forms anyway.

Suggested Use of Forms

This sub-scenario of red tape can be used for any scenario commencing from a starport, though the system should be a highly bureaucratic and/or simply weird. It would probably tie in well with the 'bureaucratic' scenario in the *Traveller Book*. However, it is suggested that red tape is only used once in a blue moon. While a radical change such as this may enliven a game for a while, we all know red tape *chokes everything eventually, cough...*□

In Open Box, *science fiction and currently in the shops are reviewed*

OPEN

SORCERY
Penguin **£3.95**

This new product by *Games Workshop*'s Steve Jackson, follows hard on the footsteps of the *Fighting Fantasy Gamebooks*, using the same combat system and characteristics for a more adult scenario. The two-volume boxed set consists of *The Sorcery Spell Book* and the first volume of a four-part adventure, *The Shamutanti Hills* (page numbers not marked, 15-page introduction plus 456 numbered sections).

An unusual feature of the game is its use of magic. Most previous adventures, including the *FFG* series, instruct players to choose spells from a list and note them on a character record sheet. In *Sorcery* readers must memorise spell names and effects, then close the spell book until the character is killed or has completed the scenario. All spell names are of three letters, examples being *SUS* (Detect Traps), *NAP* (Sleep Spell), *ZAP* (Lightning Bolt), and *ZIP* (Teleport). A lot of the spell names sound alike, and many have little relationship to their effects. Many require material components which aren't available at the start of the game.

At various points in the text the adventurer is told to either fight something or use a spell, choosing one from a list of five. There's usually at least one spell that isn't actually in the spell book, and two or three with no worthwhile effect. This means that a lot of the paragraphs begin with messages like 'Deduct 5 Stamina Points'. There is no such spell as this... or 'Deduct 1 Stamina Point'. You cast the spell but nothing happens...'. Forgetting material components has a similar effect. It's possible to play a simplified game without magic, taking extra skill instead of spells.

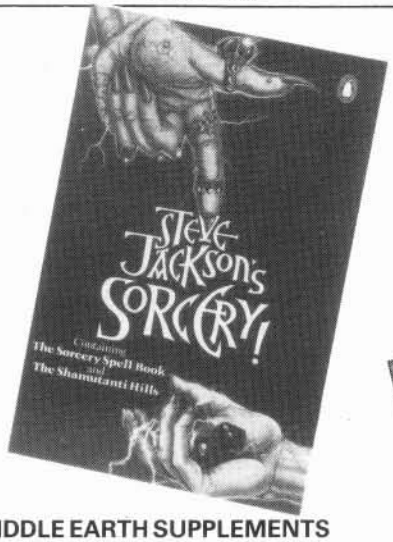
The actual adventure is a fairly basic quest to recover the *Crown of Kings*, a magical artifact which will stop wars, bestow supernormal powers of leadership and judgement on its owner, and stop the adventurers country being invaded by its neighbours. Since there's no hope of recovering it until volume 4 is reached, volumes 1, 2 and 3 are a trek to the castle where it is held, featuring a variety of encounters with the forces of good and evil. Most of this volume is set in the wilderness between Analand (the unfortunately-named home of the hero/heroine) and Kharé, a busy town.

I liked the scenario, although I'm not sure it holds any particularly novel ideas apart from the spell system. Since it seems to be aimed at adults with little or no experience of FRP games its derivative nature is unimportant. The combat system is reasonably clean, being originally designed for easy use by 8-12 year olds. I suspect that a lot of readers will cheat on the spell system, which is a pity.

I'm not sure how successful the book will be with the non-gaming public, but anyone wanting something to pass a few hours between games won't go far wrong with *Sorcery*.

Presentation:	**8**	**Skill:**	**7**
Playability:	**8**	**Complexity:**	**6**
Enjoyment:	**7**	**Overall:**	**7**

Marcus L Rowland



MIDDLE EARTH SUPPLEMENTS

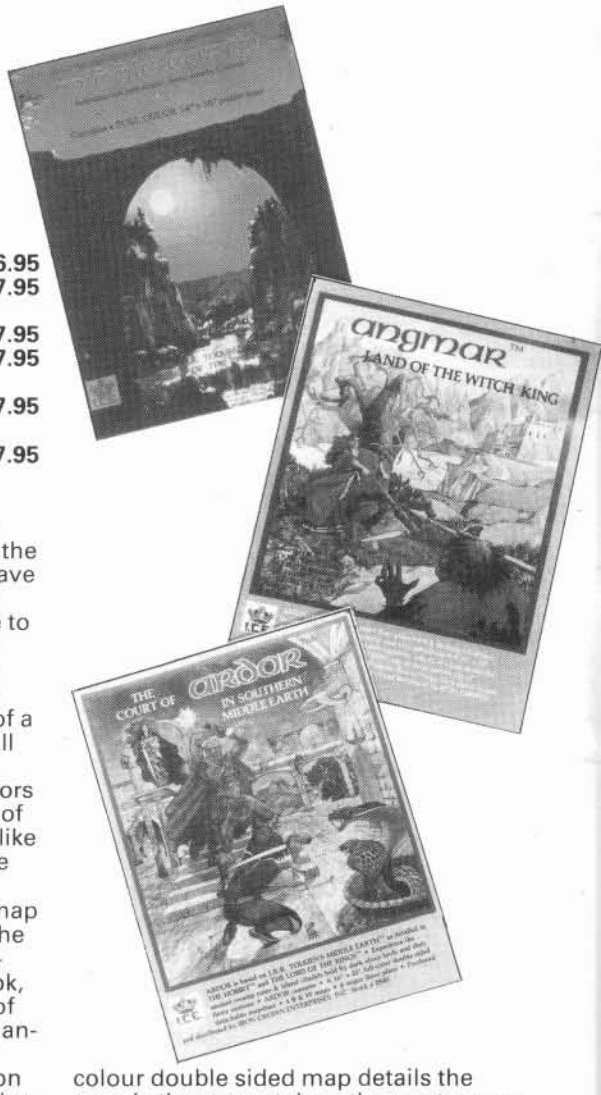
Guidebook and Gridded Map	**£6.95**
Angmar – Land of the Witchking	**£7.95**
Court of Ardor – In Southern Middle Earth	**£7.95**
Umbar – Haven of the Corsairs	**£7.95**
Northern Mirkwood – The Woodelves Realm	**£7.95**
Southern Mirkwood – Haunt of the Necromancer	**£7.95**

Iron Crown Enterprises

The basic map, Angmar and Umbar have been available since early 1982, the subsequent additions to the range have been gradually released throughout 1982 and this year. It is now possible to judge the use of the series as a role-playing aid as well as its attention to detail and spirit of the Tolkein world.

The map and guidebook consists of a 24"x36" full colour gridded map of all Middle Earth, in addition to the well known parts of the continent. The authors have included projections and ideas of what the rest of the land would look like had Tolkein been able to detail it. The rest of the package is made up of a 16-page booklet. Unfortunately, the map is prone to tearing especially along the folded lines, and although the guidebook is useful it hardly rates as a book, providing, however, a general view of the various elements of geography, language, culture and the use of power within ME (Middle Earth). A section on integrating the series as a FRP campaign is included, but states only the obvious, and anyone wishing to use the data will be quite aware of what is required to set up a campaign. The most useful section contains the trade routes, language areas and climate maps. Altogether, a useful package, if a little expensive, but indispensible because of the beautifully reproduced map.

Angmar covers the Northern Misty Mountains and details amongst other things Carn Dûm. The detailing of the whole area is on a tremendous scale, in this 48-page supplement. The drawings of both maps, floor plans and illustrations are competent. Running through the sections: climate, flora and fauna, culture, politics and power, places of note, gamesmasters aids, NPC generation tables (bearing in mind that this is constructed for use with the Rolemaster System, and as such will require translation into whatever system you use), seige equipment and a potted history of the area. In the centre of the booklet a full



colour double sided map details the area, in the same style as the mastermap but much larger; on the reverse is a blowup of Carn Dûm. Everyone and everything, from the Witchking down to the makeup of a warg patrol to the contents of the Treasure Room in Angmar, are all richly embellished. The Witchking's notes state he is to be considered as a 60th level Sorcerer, and his spells relate to the destruction of gases, solids, and liquids, the flesh, minds and the soul!

Umbar, the second in the series, concerns the Corsairs and the surrounding countryside's inhabitants. A history is provided giving the 'Timeline' of Umbar, geographical descriptions, political organisation, the major leaders, cultures and people, ecology and economy. Covered in a most impressive manner are the full plans of the city together with the sewers, water supply, house plans, taverns, military structures, all those who live in them; the numerous Guilds, smugglers, City Guard, religions, ships and the sailors who frequent the city.

antasy games and rulebooks y independent authorities.

BOX

The 'Dark Religion' which operates under cover in the City is also considered; some interesting spells like *tongue rot* and *elephantiasis* are available to the more discerning devotees of this cult. The castles, villages, animals and magic all have information tables and descriptions in this 52-page summary of the area; again a detachable map of the general locality and a more detailed one of Umbar itself is available.

Ardor, again at 52-pages offers information of this lesser known locality, covering nine minor kingdoms in the area known generally as Mûmakan, a jungle land in the far south of the continent. Five major races are in evidence of differing importance. The format is the same as the previous volumes, and as well as the major characteristics, mentioning Sauron's influence in the land, the nature of society and suggested scenarios for the players.

Southern and Northern Mirkwood can really be considered together. Whilst SM centres on Dol Guldur and the presence of Sauron of Mordor, NM is principally concerned with the Elven Kings Halls and the strong Elven society that has grown up there over a long period. Both are rich in detail and are much more of a role-playing aid with numerous tables for random events and encounters. In NM the drawings of the Halls themselves could have been better; it's difficult to make endless lengths of passageway look interesting though. The Witchking of Angmar's abilities pale into insignificance when you read Sauron's stats in SM; a 240th level spell user!. A simple touch by him causes an automatic critical mace attack damage equivalent to the victim; the text states that 'without doubt his power is a shadow of what it was'. Valar save us! The inhabitants of NM seem but children in comparison. Nonetheless interesting and in their own way dangerous; Great Eagles, Dragons, Giant Spiders, bears, wolves and fleas (plague carrying) all are valuable additions to the armoury of the games master. Both contain full colour double-sided maps which fit together perfectly.

The first ten pages of each supplement are the same, covering definitions and terms, map reading and keys. The most important of the sections is the adaption facilities to other systems. It is well thought out and works, it is quick and eay but I would not go as far as to say that the games master should not prepare the translation beforehand, although a few minutes and some notes in the margin will make you ready. The detail of *Arms Law/Claw Law/Spell Law* etc is lost a little in the grosser and more general types of, dare I say it, *AD&D* for example, but the spirit is still there.

In conclusion I would recommend this series, it's not necessary to get them all as they stand up as scenarios on their own, but it would be fun to see all the expanded maps fitted together when all the series is finally released, and play a mammoth campaign spanning the entirity of Middle Earth using the wealth of detail available. My only reservation regarding the system is the price, but when you look at a comparable product both in price and in subject, it's not bad.

	Content	Value	Overall
Map & Guide	6	6	6
Angmar	7	6	7
Umbar	7	6	7
Ardor	7	6	7
N Mirkwood	9	6	8
S Mirkwood	9	6	8

Jonathan Sutherland

TARSUS
Game Designers' Workshop £8.95

Tarsus is the adventure module to go with *Starter Traveller*, though it can be used with any *Traveller* rules. It contains a world map of Tarsus, a subsector map of District 268 in the Spinward Marches, a detailed map of the Tanglewald (a forested region on Tarsus), cards for 12 pre-generated characters, a world and scenario booklet, and 5 scenario sheets.

The philosophy behind this is that one world, fully detailed, has more potential for adventure than a roughly-sketched subsector. The five sheets detail, effectively, two scenarios; in the first, the central character and friends return home to Tarsus after the Fifth Frontier War to find the home ranch sabotaged and its owner (the central character's father) missing; sheet 1 covers their arrival, sheet 2 covers finding the missing father, sheet 3 allows the band to track down the saboteurs and wreak vengeance. GMs beware; you may need to prepare some maps for sheets 2 and 3. In the second scenario (sheet 4) the band penetrate the Tanglewald in search of the local equivalent of Bigfoot. Sheet 5 lists ideas for further adventures.

Tarsus itself is presented in stunning detail. Astronomy, geography, history, climate, technology, society; it's all here. This is a world as detailed and rounded as those used in fantasy games, and is a superb piece of work. However, there are faults; one of the main points about Tarsus is its strange weather – this is not explained in any detail, and the Weather Tables are incomplete. There are no NPCs, and the referee will surely need a dozen or so worked out. Further, the very detail of the pack means that it is difficult to run without preparation, both for the GM and the players. The scenario should be prepared for a couple of weeks in advance; one player has a native character, who should be given a copy of the general information, and the GM must be prepared to become thoroughly familiar with the new world on a level not previously required for *Traveller*.

Most *Traveller* bands seem to drift from world to world quickly, seeing only the adventures and the pubs, because most have a ship. Tarsus is a world for a shipless group to explore and adventure on for entire game-years at a time, since by the end of the adventure they are likely to have control of a ranch and be potential candidates for the planetary government. It could become the player's base of operation for the campaign.

Tarsus is an excellent adventure for the beginning band – either of new players or of new characters – but considering the time it took me to sort it out, it may be too complex for new GMs. I refrain from giving it an overall 10 because of the lack of adequate cross-referencing and weather tables, and inconsistent hex numbering on the subsector map. Each scenario sheet should last about one gaming session, with the exception of the fifth, which can be expanded practically to another 6 to 8 sessions.

Presentation:	9	**Enjoyment:**	10
Playability:	7	**Complexity:**	8
Skill:	6	**Overall:**	9

Andy Slack

Critical Mass *is a regular book review column, by Dave Langford.*

The Golden Years Return

Fifty issues of *White Dwarf*... good grief. Things have changed since I first contributed, to issue 2 in 1977, when the text wasn't printed but laboriously impressed in cuneiform on tablets of damp clay, when the latest role-playing game was noughts and crosses, when the editors hired out their (then) young and unblemished bodies in Soho to raise the cost of postage, when Marcus Rowland was a crazed gleam in some mad scientist's eye, when the profredding was more wurse thAn it are now! Ah, nostalgia.

The golden years have returned in Brian Aldiss's *Helliconia Summer* [*Cape* 398pp £8.50], successor to the award-winning *Helliconia Spring* and a fine book in its own right. The background of this trilogy – book 3 yet to come – is a merciless translation into celestrial mechanics of the historical cycles in Shelley's poem:

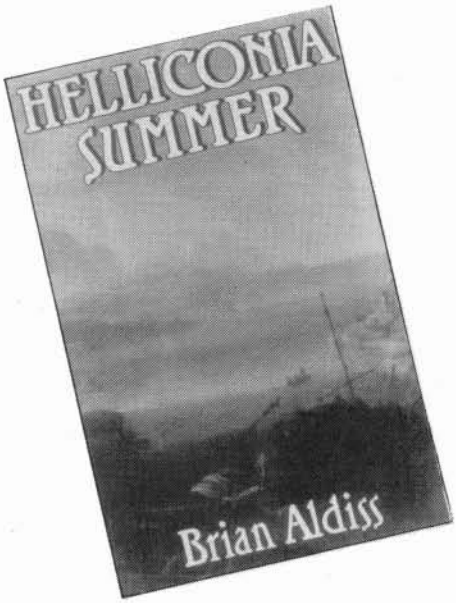
The world's great age begins anew,
The golden years return,
The earth doth like a snake renew
Her winter weeds outworn...

This turns to nightmare when Shelley sees the Golden Ages give way to iron and leaden ones; in Aldiss's trilogy we know the world Helliconia is trapped in the cycle of the 'Great Year' as its feeble sun Batalix moves to or from the much hotter Freyr, in a 2592-year ellipse where midwinter lasts five centuries and midsummer sets the equator on fire.

We've had the marvellous *Helliconia Spring*, a book with flaws but far greater virtues. Now midsummer approaches, city-founders from book 1 are disputed myths, the chilly phagors (among SF's best aliens) who rule the winter are partly subdued and enslaved, traders grow rich dealing in ice, and there are glimpses of a scientific Renaissance. . The story is a good and wide-ranging one, with kings, queens, generals, priests, proto-scientists, common folk, phagors and not-quite-humans scheming in their different ways. It has a grand complexity which should be a lesson to planners of game campaigns.

Fine writing, unforgettable images: and hanging over it all, the doomy awareness of Helliconia-watchers in the orbiting Earth Station Avernus, who know and remind us that all this differs only in detail from the summer of the last Great Year. The stench of burning grows through the book, with volcanoes and brushfires and only 83 local years to the hell of midsummer... after which, the long slide back into the dark. Can some shreds of civilization survive? I'll be biting my toenails in frustration until *Helliconia Winter*.

From an imaginary Renaissance to the final glories of the real one: *The Notebook of Gismondo Cavalletti* by R M Lamming [*Cape* 248pp £7.95]. Set in historical Florence and told through the flawed Gismondo's notes, it's not a fantasy despite numerous bizarre inventions (this was the time of da Vinci and a million imitative gadgeteers) and the dustjacket's patched-up lizard with a horn, three sets of wings, feathers and eyed flanks. I merely mention that Lamming writes beautifully, that she gives an object lesson in how to evoke period flavour without fake-archaic speech



(gamers take note), and that famous Christopher Priest, reading a partial draft of *Notebook* at the Milford SF Writers' Conference, moaned: 'Prosperity is going to know me as a minor acquaintance of the celebrated R M Lamming.' Don't miss.

Oddly enough, the next four books disgorged by my ever-unreliable filing system are also not strict SF or fantasy. It's a plot of those publishers, I tell you, to ruin my credibility as an SF reviewer by inflicting this stuff on me, to – [*Quick, Watson, the needle! –Ed*]

First: *When Voiha Wakes* by Joy Chant [*Unicorn* 168pp £2.95] is marketed as fantasy but is in fact a magic-free tale which could have been set almost as well in our own world's past as in Joy Chant's. It competently reworks the familiar (usually satirical, but not here) inversion whereby women wear trousers and run things while skirted and powdered men practise coquetry and aren't allowed to learn to read. 'Naturally his untaught mind could have neither the breadth nor the firmness of a woman's.' A member of the supposedly second-class sex wants to be a musician, shock horror; a way is found but means grief for a partner who can't abandon job responsibilities. Arrange the sexes as you will: it stays a relatively mundane story. Caused me no pain.

Zomba Books are producing multi-novel omnibuses, often by SF writers straying into the crime genre. The Frederic Brown collection [*Black Box* 569pp £8.95 hc £5.95 pb] comprises *Night of the Jabberwock, The Screaming Mimi, Knock 3-1-2* and *The Fabulous Clipjoint*. Brown was a master of the short SF shocker; these late-40's novels show he was even better at thrillers, which some fans tend not to read on principle. Good value – and for lovers of Lewis Carroll, the first novel is crammed with Carrollian esoterica, including a distinct suggestion that the Jabberwock itself is abroad and up to no good.

In Search of Nikola Tesla by David Peat [*Ashgrove Press*, 143pp £3.95] is offbeat nonfiction whose facts and speculations could fuel a *Traveller* or *Call of Cthulhu* campaign – bizarre alternative technology, electronics plus Arcane Forces. Tesla pioneered AC power transmission, invented the AC induction motor, and could have shared a 1912 Nobel with Edison but refused (a fact I couldn't find in this book). Lately he's been weirdly credited with a perfect broadcast-power system, his unsuccessful ambition, and lots more things like lasers and energy beams. Peat approaches his Tesla researchers autobiographically and can be insufferable: 'This task was the culmination of my own scientific ventures. I felt that I was ideally suited to meet such an adversary as Nikola Tesla.' Sifting through the maze of Tesla's later loony patents and the modern cultists who overvalue them, Peat charts a fascinating voyage through the self-deceptions and genuine achievements of the great man and others. I could have used less information about Peat ('The following morning was one of those when I took my time getting dressed') and more about Tesla, but it's a genuinely interesting read.

The Hamlyn Book of Horror and SF Movie Lists by Roy Pickard [*Hamlyn* 223pp £1.95] is another mass of pleasant trivia, better produced than those mentioned in *WD48* but less my cup of tea (I'm no movie fan). Good if you want to know about scenes cut from famous films, or 40 movie versions of *Dracula*, or King Kong's inside leg measurement: not exhaustive, but wide-ranging stuff.

Back to real SF: *The Lazarus Effect* by Frank Herbert and Bill Ransom [*Gollancz* 381pp £8.95] is a sequel to the authors' fairly awful *Jesus Incident* [1979], itself a belated sequel to Herbert's minor *Destination: Void* [1966]. It's enjoyable Good Average SF, neither unputdownable nor unpickupable, featuring political and biological machinations on the water-world Pandora where mutant Islanders in their floating cities (revolting smelly organic technology) are in semi-conflict with clean-limbed 'Mermen' from hygienic undersea domes. Each side is split into multiple factions; there's lots of manoeuvring and struggle, including the gory scuttling of a city. A vast, egregious *deus ex machina* emerges gradually from the deeps to wind up the plot. Not top-class Herbert – dunno about Ransom – but far better than its predecessor.

If you're sick of horror/fantasy anthologies full of the same old stories, I recommend Alberto Manguel's *Black Water* [*Picador* 967pp £4.95], a fat collection of 72 pieces from writers variously known (for horror, fantasy, mainstream, SF), little-known, and appearing in English translation for the first time. Refreshingly different: despite a few duds you can't complain at only ½p a page.

This seems to be my twelfth *Critical Mass* column. Er... Happy Birthday?□

Fiend Factory is a regular department edited by Albie Fiore. This issue, a White Dwarf *fiftieth anniversary special – stats in* RuneQuest *and* AD&D *for our leading personalities. Readers may be interested to know that a* Citadel *boxed set of these figures is available, to accompany this article.*

White Dwarf Personalities

by Phil Masters and Steve Gilham

THE WHITE DWARF (*AD&D*)
Str: 18/60(+2/+3); Int: 17; Wis: 14; Dex: 17; Con: 18; Cha: 16(17 to Dwarves). Dwarf fighter/cleric/thief, levels 9/5/8; Age: 295; AC-3; 57HP; Alignment: Chaotic good.
Spells: *Curse, commandx2, cure light wounds, detect magic, augury, hold person, conceal alignment, speak with dead.*
Equipment: *+2 Chainmail, +2 Small Shield, +3 Battle Axe, Dagger of Return,* short sword, *Ring of True Casting, Philter of Persuasiveness*, dice with every possible number of sides, various sacred books. Cash: 400-500gp.
No-one is certain where the White Dwarf comes from, but he may be found almost anywhere, particularly in underground mazes, barren wastelands, and barrooms just before fights break out. The White Dwarf displays an even greater level of surly, suspicious parochialism than the average member of his race, and usually insists on conversing in his native tongue whenever possible, although he is known to be able to speak the Common Tongue as well. He prefers to leave fighting to others although he is a deadly fighter when necessary.

There are many rumours about which god he serves. Suggestions have included some human deities, but the truth is that he is one of the few clerics of Throrrigga, an extremely obscure dwarven demigod of games and bad jokes.

The White Dwarf's armour, shield, and axe are all enchanted, and he always has a phial with a couple of doses of *Philter of Persuasiveness* somewhere on his person; why his supply never runs out is a complete mystery. *Dagger of Return*: Only when it is thrown, it gives +1 to hit and damage, and flies back neatly to the caster's hand after it has hit or failed. In addition, all ranges are *doubled* with this dagger. *Ring of True Casting*: Anything cast or thrown from the hand wearing it has a 25% chance of doing exactly what is desired of it by the wearer, provided that this is within natural capabilities. Thus, dice can be sixes, thrown weapons can find any target within range, and so on. Even when the 25% probability fails, the thrown object has its normal probability of doing what is wanted.

THE WHITE DWARF (*RQ*)

STR:	21	Right leg	(01-04)	6/6
CON:	16	Left leg	(05-08)	6/6
SIZ:	9	Abdomen	(09-11)	6/6
INT:	15	Chest	(12)	6/7
POW:	15	Right arm	(13-15)	2/5
DEX:	12	Left arm	(16-18)	2/5
CHA:	13	Head	(19-20)	4/6

Move: 6
Hit Points: 16
Defence: 15%
Spells: *detect gold, detect gems, detect silver, bladesharp 4, protection 4, delayed ignite 3*; one use Runemagic – *summon small gnome* (STR: 13, INT: 2, POW: 20, 33HP).
Skills: Evaluate Treasure 50%, Armouring 50%, Spot Traps 60%, Disarm Trap 60%, Cast Dice 90%, Wargame Tactics 75%, Game Design 90%, Make 6pt Acid, Speak and Write Mostali 85%.
Treasure: Carries 200L in assorted coins and gems. Could raise a ransom of 20,000L from his dedicated fans.
Items: Axe contains a *repair matrix*. Carries a set of dice that are a Matrix for a *fix dice* spell. At a cost of 1 POW, each die will roll the exact number desired on one roll.

Example: The White Dwarf wants to roll less than 30 on his percentage dice. He could use his Cast Dice skill with 90% confidence, but instead he decides to use his magic dice. He uses 2 points of POW, and guarantees a 25.
Great Axe: (2d6+2+1d4) SR7, 85%, Parry 80%, Points 15.
Shortsword: (1d6+1+1d4) SR8, 55%, Parry 40%, Points 20.
Crossbow: (2d4+2) SR½, 50%.
Small Shield: Parry 45%, Points 8.

The *delayed ignite* is a Mostali special spell; each point delays ignition by 5 seconds. Otherwise, as *ignite*.

The Cast Dice skill is used when the White Dwarf plays games. The result of the skill roll is used to determine the die roll result; a success with the skill means that the desired roll was achieved, a critical means a very good roll, a fumble means a disastrous roll, and so on. If he were a gambling type, the Dwarf could use the skill to clean up very quickly.

History: The White Dwarf hails from the Mostali nation of Greatway, to the north of Dragon Pass. He follows the heretical belief, common in Greatway, of Individualism, which states that each dwarf has individual worth, and a maker in his or her own right, rather than being a cog in the World Machine. The White Dwarf's own individualism has shown itself in the design of games of fantasy. His role-playing game, *Dolecheques & Demos*, set in a make-believe industrial society, has gained an underground following among the individualist dwarves of Greatway, and he is wont to boast of this success to all who will listen.

GOBBLEDIGOOK (*AD&D*)
Normal *MM* goblin; Age: 15; AC6 (scruffy leathers, thick skins and hard head); HP7; Alignment: Lawful Evil (when pushed); Attacks as 1-1 dice monster. Str: 11; Int: 9; Wis: 6; Con: 15; Dex: 11; Cha: 4(10 to goblins).
Equipment: Scruffy leathers, one weapon – either dagger, short sword, club or spiked club (as morning star). Cash: 3cp.
An unremarkable denizen of some much-used underground area or another, Gobbledigook can usually be found in the company of others of his kind, although he has been known to consort with a potent sorcerer named Wizilevard. For all his power, the latter seems to have miscast a *find familiar* spell on one occasion, as Gobbledigook (himself no sorcerer) has somehow obtained a companion creature (see below). This being provides Gobbledigook with only one personal advantage, and that when it is within 12" of him only (and not always then); the ability to cast ironic and despairing looks.

GOBBLEDIGOOK (*RQ*)

STR:	12	Right leg	(01-04)	2/5
CON:	14	Left leg	(05-08)	2/5
SIZ:	7	Abdomen	(09-11)	4/5
INT:	7	Chest	(12)	4/6
POW:	14	Right arm	(13-15)	2/4
DEX:	10	Left arm	(16-18)	2/4
CHA:	10	Head	(19-20)	8/5

Move: 8
Hit Points: 13
Armour: 2pt skin, 2pt furs on torso, as leather hauberk, 6pt skull.
Spells: *Ironhand 2* (for headbutt).
Skills: Hide 40%, Move Quietly 35%, Ironic Looks 35%, Hobbit Cuisine 60%.
Godgift: 1 Point per round regeneration.
Heavy Mace: (1d8+2) 65%, Parry 45%, Points 20 (used 2-handed).
Headbutt: (1d6+2) 95%.

Gobbledigook is a goblin [see *WD47*] whom the gods gifted at birth with an exceptionally robust skull and the ability to recover quickly from damage. The latter has proved more than a little useful, as the gods have done this unfortunate being few favours since. Gobbledigook may be said to have a little more inclination to Chaos than most of his kind, but he is not in any sense vicious; all he wants from life is a good lunch (or three) and a little peace and quiet.▷

GOBBLEDIGOOK'S FAMILIAR (*AD&D*)
Attacks as 1-dice monster, AC6; HP4; Alignment: Ironic Neutral; Move: 7". This small, furry, two-legged being, believed to be the result of a fumbled *find familiar* spell, associates with Gobbledigook for no apparent reason, although the latter certainly does not mistreat or dislike it. Its small size and dark colour give it the stealth/hiding abilities of a 5th level thief, and it has the ability to cast ironic and despairing looks at will. If pressed, it could probably bite for 1-2 points of damage.

GOBBLEDIGOOK'S FAMILIAR (*RQ*)

STR:	1	Body	(01-20)	1/10
CON:	12			
SIZ:	1			
INT:	8			
POW:	16			
DEX:	20			
CHA:	5			

Move: 16
Hit Points: 10
Armour: 1pt fur.
No viable attacks.
Skills: Hide 85%, Move Quietly 90%, Danger Sense 90%, Ironic Looks 75%. (Danger Sense works like the Sense Chaos skill. On an impaling roll, the skill acts as *detect danger*, revealing the position of the threat.)

This associate of Gobbledigook's (not a bound spirit or anything so remarkable) seems to be a member of some unknown (and unspectacular) subterranean species. It is a carnivore – or at least a scavenger – but not dangerous. Low Cha reflects lack of impressiveness – he may be cute but he's no leader of men.

IAN LIVINGSTONE (*AD&D*)
Authors' Note: We were quite prepared to present background notes and details on the character below, and our decision not to do so had nothing to do with the threat of legal action.

However, we believe that Mr Livingstone has a family somewhere, and in any case, we decided that we enjoyed living, preferably with a few royalty cheques of our own. We believe, therefore, that the statistics can be left to speak for themselves.
Level 2 Human (?) Editor (a rare subclass of thief); AC8 (due to thick skin). HP: lots; Alignment: Barwards.
Str: 8; Int: 6 (but very cunning); Wis: 6; Dex: 4 (20 with autographing pen); Con: 13; Cha: n/a.
Equipment: Baseball bat (used as club), cap, typewriter. *Cash*: None (if it's his round), but lots of royalty cheques.

IAN LIVINGSTONE (*RQ*)

STR:	8	Right leg	(01-04)	0/5
CON:	13	Left leg	(05-08)	0/5
SIZ:	9	Abdomen	(09-11)	0/5
INT:	9	Chest	(12)	0/6
POW:	5	Right arm	(13-15)	0/4
DEX:	5	Left arm	(16-18)	0/4
CHA:	n/a	Head	(19-20)	7/5

Move: 5 (20 towards bar, *Puffin Books*, etc).
Hit Points: 13
Defence: 60% (due to innate evasiveness).
Armour: 6pt skull, 1pt baseball cap.
Spells: *fix dice* (see under the *White Dwarf*).
Skills: Drink Liquour 20% (see under Thrud the Barbarian), Read/Write Gibberish 85%, Game Design 15%, Cast Dice 10% (see under the *White Dwarf*).
Chaotic Feature: Total immunity to criticism, especially if constructive.
Cash: Never admits to carrying any. Claims that his editorial staff would ransom him, but they'd more likely pay you to keep him.
Baseball Bat: (1d8) 55%, Parry 75%.
Poison Pen: 50%, splashes victim with Potency 5 Acid.

THRUD THE BARBARIAN (*AD&D*)
17th level fighter; Age: 31; AC2; HP123; Alignment: No-one asks (neutral?). Str: 18/00(+3/+6); Int: 3; Wis: 3; Dex: 17; Con: 18; Cha: 6 (18 to giant slugs).
Equipment: Broadsword, Battle Axe, small helm, loincloth and probably 300-400gp (but can't count).
Very little is known about Thrud the Barbarian, chiefly because very few people have ever been dumb enough to ask him personal questions (like 'How are you?'). He is said to be human, but this rumour was started by the Lord High Abuser of the Orcish Foul Mouth tribe, so no-one worries about it too much. In general, his aptitudes and abilities are those of a human being – albeit an odd one – but he has a number of 'unique' attributes: a very thick skin, improving his 'natural' armour class by one; total immunity to being hit over the head; lastly, although his true Wisdom is 3, it is treated as 18 when spells or powers are used to attack his mind, due to targetting difficulties.

THRUD THE BARBARIAN (*RQ*)

STR:	20	Right leg	(01-04)	10/7
CON:	18	Left leg	(05-08)	10/7
SIZ:	20	Abdomen	(09-11)	10/7
INT:	3	Chest	(12)	10/8
POW:	16	Right arm	(13-15)	10/6
DEX:	14	Left arm	(16-18)	10/6
CHA:	18	Head	(19-20)	10/7

Armour: Thrud's loincloth provides a permanent *shield 5*. (Yes, we do know that this is impossible, but how do you think all these barbarian heroes survive when they refuse to wear armour?)
Note: Head hit location is treated as a limb for damage purposes; it is *not* considered a vital hit location.
Spells: None.
Skills: Drink Liquour 120% (see below), Move Quietly 95%, Hide in Shadow 90%, Sense Observation 95% (see below).
Drink Liquour allows imbibing without intoxication; the roll must be made after every drink after the second. A critical roll allows the next drink to be taken without any Drink Liquour roll being required. *Sense Observation* skill allows the possessor to know when he or she is under observation; an impaling roll tells which direction the watcher is in.
Great Axe (1-handed): (2d6+2+2d6) 150%, Parry 110%.
Great Sword: (2d8+2d6) 160%, Parry 115%.
Bite: (1d3+2d6) 250%.

Thrud is indubitably a barbarian from some distant wasteland (probably made such by himself); more than that is a matter for conjecture. Some have conjectured that he displays Chaos features, but even the most single-minded Storm Bull Rune Priests prefer to think that Chaos has more taste than *that*. It is known that Thrud has been on Heroquest, and thereby obtained the gift of *Trollish Digestion*, which means that he can eat or drink *anything* without coming to harm.

Griselda and Wolfhead
These two are, of course, more fully dealt with in the *RuneQuest* scenario pack *The Big Rubble*, and we have attempted to convert their characteristics from *RuneQuest* to *AD&D* as faithfully as possible. As powerful *RuneQuest* warrior-types tend to have use of a fair amount of magic, whereas high level *AD&D* non-magic-users tend to carry far more magical *equipment* than their

RuneQuest counterparts, we have thought it best to transfer many powers from *RQ* spells to *AD&D* magic items.

GRISELDA (*AD&D*)
11th level thief; Age: 24; AC1; HP60; Alignment: Neutral.
Str: 12; Int: 18; Wis: 14; Dex: 19*; Con: 16; Cha: 16.
(* Treat as in *Deities & Demigods*).
Equipment: *+3 Ring of Protection, +2 Shortsword*, Leather Armour, *Elven Boots* (in pack), *Boots of Speed* (worn), 2 doses *Potion of Extrahealing*, 1 use *Dust of Sneezing and Choking, Wand of Magic Missiles, Wand of Enemy Detection*, 2 daggers, 2 darts. Carries 20-30gp and has a cache of 200-300gp.
A fairly typical, if highly successful, adventuress-thief, Griselda has both the skill and the equipment to defeat opponents of far greater apparent strength than herself. She is personally charming – deceptively so – and frequently deadly. Although not a full member of any thieves' guild, she keeps on good enough terms with the local underground hierarchy to avoid trouble from them when she operates on their 'patch'; in any case, she rarely engages in run-of-the-mill thieving. Her one odd feature is a superhuman level of dexterity.

WOLFHEAD (*AD&D*)
9th level thief; Age: 34; AC3; HP38; Alignment: Neutral (slight Evil tendency); Str: 16(-1/+1); Int: 12; Wis: 11; Dex: 15; Con: 11; Cha: 11.
Equipment: *+4 Cloak of Protection*, Leather Armour, *+2 Thieves' Bow, Helm of Telepathy*, 2 doses *Potion of Extra-Healing*, 1 use *Dust of Sneezing and Choking*, shortsword, 2 daggers, sling (concealed – for emergencies), quiver of normal arrows. Carries about 15-25gp, and has a cache of about 150-250gp.
Wolfhead is another successful adventurer, and although a thief, he is regarded as a deadly and enthusiastic combatant. He too is independent of the local thieves' guild, but respected and accepted by them so long as he avoids impinging on their regular business, which he usually does. His effectiveness is enhanced by the *Thieves' Bow* he carries – a +2 weapon that has been made so magically light and concealable that it can be freely used by any thief who takes it as a weapon of proficiency.

AGAROTH THE UNWASHED (*AD&D*)
10th level half-orc fighter; Age: 37; AC6; HP90; Aligment: Neutral evil.
Str: 18/80(+2/+4); Int: 4; Wis: 6; Dex: 11; Con: 18; Cha: 6(ugly, but persuasive).
Equipment: Filthy Leather Armour, Blood-Caked Cleaver (treated as Scimitar), Mis-shapen Shield, *Ring of Sure Cutting* (see below). Cash: None (Agaroth doesn't *buy* – he *takes*.)
Agaroth the Unwashed is *nasty*. We mean, really *foul*. Think of the nastiest person you know, double it, add bad manners, and Agaroth is still *much, much worse*. If we told you the nicest thing Agaroth has done in the last *year*, you wouldn't want to eat for a *week*. Urrghh!! Just *thinking* about it makes us feel ill. Agaroth not only eats babies, he *doesn't wash his hands afterwards*!

Agaroth wears leather armour so caked in unspeakable filth that it improves his Armour Class by one. (Anyone else trying to use it would have to save vs poison every round or pass out from the fumes. It's probably magical, but who wants to know?) He also wears a ring he once stole from an old man that allows any weapon he carries to hit any creature that can only be affected by +3 weapons.

AGAROTH THE UNWASHED (*RQ*)

STR:	20	Right leg	(01-04)	3/6
CON:	18	Left leg	(05-08)	3/6
SIZ:	13	Abdomen	(09-11)	5/6
INT:	4	Chest	(12)	5/7
POW:	10	Right arm	(13-15)	3/5
DEX:	11	Left arm	(16-18)	3/5
CHA:	6	Head	(19-20)	3/5

Move: 8
Hit Points: 17
Armour: 3pt filth plus leather hauberk.
Spells: *Bladesharp 2, ironhand.*
Skills: Boasting 40%, Evaluate Treasure 15%, Mindless Cruelty 95%.
Chaotic Feature: Unspeakable Filth.
Cleaver: (2d8+2d6) 85%, Parry 60%, Points 20.
Medium Shield: Parry 40%, Points 12.

Agaroth is an ogre with the rare chaotic feature *Unspeakable Filth* who has spent his life in the dark service of various vile Chaos Cults, rising high in their employ.

Mindless Cruelty must always be combined with some kind of personal assault; if this is a melee attack, the attack roll is at -5%. Successful use of the skill is intensely gratifying to the user, and causes the victim to hate and fear the attacker. If a critical roll is acheived, the victim must roll POW x5 as a percentage or be *demoralised*. If a fumble is rolled, the attacker will feel intensely frustrated, and the victim will probably feel extremely amused.

Unspeakable Filth is an unusual chaotic feature with various consequences. The possessor perpetually exudes substances with an indescribable stench, causing his or her own sense of smell to be completely destroyed and repelling anything short of a totally degenerate broo. Anyone entering melee with the being must roll his or her CON x5 as a percentage each round or be unable to make any attack roll due to gagging. Finally, The *Filth* acts as 3 point protection over the being's entire body.

UGBASH FACESPLITTER (*AD&D*)
9th level human fighter; Age: 35; AC4; HP70; Alignment: Lawful evil.
Str: 18/85(+/2+4); Int: 11; Wis: 12; Dex: 12; Con: 16; Cha: 14.
Equipment: *+2 Footman's Flail, +1 2-Handed Sword, +2 Scale Armour*, 3 doses *Potion of Human Control*, 3 doses *Philter of Persuasiveness, Ring of Warmth, Periapt of Wound Closure*, Dagger. Cash: 50-300gp.
Slavelord, master warrior, executioner, a being so arrogant that he barely admits to his own humanity, Ugbash, known as Facesplitter... (Ugbash Facesplitter terminates your ramblings, man-slave! See final notes.)

UGBASH FACESPLITTER (*RQ*)

STR:	19	Right leg	(01-04)	5/6
CON:	16	Left leg	(05-08)	5/6
SIZ:	16	Abdomen	(09-11)	5/6
INT:	11	Chest	(12)	5/7
POW:	15	Right arm	(13-15)	2/5
DEX:	12	Left arm	(16-18)	2/5
CHA:	14	Head	(20)	3/5

Move: 8
Hit Points: 17
Defence: 20%
Armour: Scale Armour with leather sleeves and composite helm.
Spells: *Healing, bladesharp 2, countermagic, befuddle, silence.*
Skills: Boasting 80% (see Agaroth the Unwashed), Bargaining 75%, Bind Captive 90%, Discipline Slaves 90%, Torture 85%. Successful *torture* use requires a CON x5 roll from the victim or the torturer's demands are met. An impale roll makes it CON x3, a critical, CON x1.
Greatsword: (2d8+1d6), 90%, Parry 75%.
Morningstar: (1d10+1+1d6), 100%, Parry 35%.
Dagger: (1d4+2+1d6), 50%, Parry 50%.
As the great slave-caravans wend their dread way into Morokanth lands, the alert (and wary) observer may often note at their head a gaunt figure, wielding razor-keen weapons. This lord of cruelty, this master of inhumanity, this... (This is Ugbash Facesplitter, man-thing! Cease your verbosity, whiner, and let your betters speak. You'd think some of these people had never heard of man management or modern business practice. Scum! I, Ugbash Facesplitter, labour long and hard for my meagre crust, and all I get is this paltry rabble of so-called 'writers' drivelling on, scrabbling around for something to moan about. Well, we know who's on the rota to clean out the venom kettles next week, don't we?)□

Divinations and the Divine

Another Look at Clerics in AD&D
by Jim Bambra

So they are seen to be a strange and bewildering breed, meeker than lambs, fiercer than lions. I do not know whether to call them monks or knights though, because both names are correct. One lacks a monk's gentleness the other a knight's pugnacity.' – De Laude Novae Militae, Bernard of Clairvaux, 1128c.

No party can survive long in an *AD&D* game that does not contain at least one cleric. Parties without a cleric tend to stagger around wounded or fall prey to life-hungry undead. But as a class clerics are not that popular, usually overlooked in favour of the more aggressive fighter, the arcane binder of magic or the skulking thief. In games where the party moves from one monster to the next a pattern of hack, slay, cure emerges where the cleric plays the role of medic to the fighters occasionally presenting an unholy symbol to the undead. Dull stuff compared to the thrill of fighting, casting a *sleep* or *web* spell or backstabbing an unsuspecting opponent. Yet this is only one approach, which curtails vast areas of the game. Far more depth and enjoyment can be had when players inject life into their characters, playing them as *characters* and not as themselves. For the fighter it is a fairly easy matter to be brave, magic users and illusionists can be thoughful and mysterious while the thief can be sneaky. The cleric poses a problem to many players who have difficulty in determining how a cleric should act, yet the cleric when played properly is possibly the most interesting class to play.

All first level characters when they commence adventuring are considered to have completed some form of apprenticeship in their profession. A magic user or illusionist will have had a lengthy period of study in which the rudiments of magic will have been learnt. The thief will either have trained at a guild or picked up tricks from other thieves on the streets. Fighters will have been instructed in the use of weapons and armour. This apprenticeship prepares the characters for adventuring. The cleric receives a different form of apprenticeship. Entry into a temple or similar religious institution is essential. Here the young cleric is initiated into the temple's religion, taught the teachings of the deity and is instructed in the correct prayers and ceremonies for worship. Having become one of the faithful the cleric is made an acolyte and is able to pray for and receive first level spells.

The cleric is foremost a protagonist of his or her religion. Additional spells come from the strength of the cleric's faith, not the ability to memorise more of them. Transgressions from the path will bring retribution – the unfaithful cleric is faced with loss of spell abilities, the possibility of a quest to prove worthiness and the need to perform sacrifices, atonements, meditation and prayers for forgiveness. High level clerics need to be very careful for they are an example to all of the deity's worshippers and are in direct contact with the deity on a daily basis. The true cleric lives his or her life by the teachings of their religion where every action taken is a means of furthering the religion.

Religion and Society

In history religion can be seen affecting everyday life and politics. Societies have tended to structure their lives around their religious beliefs. The codes of conduct of a society are nearly all based on its religion – calendars are punctuated by festivals and holy days. When people are born and die they do so with the blessing of their religion. In medieval Europe the Catholic Church was both a spiritual and a temporal power, its influence was felt throughout Europe affecting all people from the highest to the lowest. People lived according to the rules of the church, dissenters were subject to persecution by the Inquisition or by over zealous lay members. The power of excommunication was used on more than one occasion to force monarchs into line with the Church's wishes. The appeal for a crusade to free the Holy Lands from the Moslims brought an overwhelming response from all sectors of society. Elsewhere the influence of religion was no less strong involving a wide range of gods, goddesses, demigods, spirits, devils, demons, etc. Of major importance in any religion is the role of the priesthood in bridging the gap between the people and their gods and goddesses. In *AD&D* where deities can appear on the *Prime Material Plane*, where undead are encountered frequently, demons and devils occassionally and where clerics perform miracles religion will be a strong force. Every settlement will possess a place of worship to one deity or another, varying from a small shrine to a large temple. The clerics who tend these holy/unholy places are a reminder that all creatures are ultimately subject to the will of the gods and goddesses who reside on the outer planes.

The High Priest stood above the crowd and raised his hands, 'I, Bran Kumming, have seen the wishes of Thor in a dream – a Holy Crusade against the unbelievers of the Western Isles!' The crowd responded with a roar.

Clerics as representatives of supernatural power are influential characters. Their knowledge and sacred rituals distinguish them from the other classes, they are a force to be reckoned with. Good clerics will be respected, evil ones will instil fear, both will play a major role in the life of a society.

Warrior

The acolyte (1st level) upon leaving the temple is not only a priest seeking to gain wealth and power for the cause, he or she is also a warrior willing to fight and if necessary die to achieve his or her ends. The clerical class is based partly on the medieval religious orders of knighthood. The three major orders were the Knights Templars, the Knights Hospitallers and the Teutonic Knights. The Templars were formed in 1119AD as a specifically military order to protect pilgrims on the road to Jerusalem. They were a religious community under vows to forsake worldly chivalry, to live in chastity, obedience and poverty. The Templars model was later adapted by the Hospitallers and the Teutonics, both of whom had previously been concerned with healing the sick. The heroism and fanaticism of these warrior clerics is well documented. They were dedicated to their faith and rarely gave quarter to their opponents and accordingly received little themselves.

In *AD&D* this is reflected in the cleric's ability to wear any armour and in their fighting prowess. At first level they fight as well as a first level fighter and better than common men-at-arms. Their hit points, though not as high as fighters, are still good. The restriction on the use of edged weapons is only a disadvantage when fighting large opponents. Against small or medium ones a mace does the same average damage as a long sword – 4.5 hit points. The cleric is not a meek and mild priest but a skilled warrior with spell abilities capable of holding his or her own in a melee.

The Wandering Cleric

If clerics who leave the temple to enter the world as adventurers travel far the area where their deity is worshipped may be left behind and they will find an area where their religion is not recognised. Here, the cleric will not be so respected. Indeed, the cleric may just be another representative of one of many religions all trying to gain converts. How many deities there are is to be determined by individual DMs, either from *Deities and Demigods*, magazines, or created specifically for a campaign. It is important that each alignment is represented and that spheres of influence exist, eg Thor, God of Thunder or Loki, God of Mischief, Strife and Fire.

In *AD&D* religions are not often antagonistic unless they are of opposed alignments. Clerics should be willing to

work with clerics of other religions unless their views class greatly. Good clerics are unlikely to work with evil ones but there is no reason why good clerics of different alignments cannot work together for their own ends.

Wisdom

In any party clerics will tend to be the wisest members. In game terms a cleric's wisdom takes the form of extra spells, in recognition of their ability to use them wisely. High wisdom also gives increased chances of withstanding magical attacks which affect the mind. Against *charms, illusions, holds*, etc, a wisdom of 15+ gives bonuses on saving throws.

Wisdom is also the possession of experience and knowledge coupled with the ability to use them critically or practically. It includes judgement, enlightenment, will power, wile and intuitiveness. Cleric characters should strive to portray these characteristics in play. An obvious way to do so is to follow the advice in the *Players Handbook* [*PHB*] on successful adventures.

Divinations

Divinations are useful as they provide information about the unknown. The more knowledge a party possesses the more able it is to succeed.

Grouping a party around similar beliefs helps create co-operation and trust; a group of good characters are more likely to work well together if they know that everyone is good, than if they suspect evils or neutrals among their numbers. This is not to say that neutrals cannot mix with goods but that the risk is lessened if the neutrals are known. Clerics of 3rd level or higher can see where each member stands with a *know alignment*. The cleric's alignment should be no secret if they are preaching the beliefs of their religion so the cleric should acquaint his or herself with the other character's alignments. This can be done straight forwardly in the form of a 'confessional', or possibly discovered by more devious means. It is quite possible that those who will not submit to this examination have something to hide. A *know alignment* lasts for one turn and so can be cast prior to meeting those to be checked, if this can be arranged. Careful appraisal of each member could well save lives later.

'Well, priest, is the blasted sword magical or not?', cried the brawny warrior. 'Silence, ungodly one; first I must pray to the Holy One for the power, to sense the presence of a sorcerous aura.'

The idea of vetting by clerics may be abhorrent to players and DMs alike, but if the cleric is to be played to full potential he or she will strive to do so. Obviously, a cleric who finds him or herself in the midst of differing alignments is going to have a problem.

Some DMs are wary of the use of *know alignment* particularly where Non Played Character [NPCs] are involved. Rightly they assume that encountered characters are not going to take kindly to being subject to the spell. NPCs are not going to stand idly around while the cleric chants and gestures in an obvious spell casting ritual. The spell is just not what players wish it to be; it can be used on NPCs if the players are careful to set up the situation, used on a whim it is easily countered.

On adventures divinations are very useful. *Detect magic* can be used to discover hidden or subtle magic and for determining which items of treasure are magical. Many times players can overlook magic items. A *Cloak of Protection* looks no different to a normal cloak. Its magical nature is usually discovered by a *detect magic* spell.

Detect evil can be used effectively to locate evil creatures and objects. Its range of 12" gives plenty of warning and its duration of 1 turn plus ½ turn per level makes it worth using. The *DMG* alters the power of *detect evil* as presented in the *PHB*. Using the *DMG* alteration, evil can only be detected in characters of 8th or higher level and in powerful monsters – vampires, wights, demons, devils, or good in shedu, ki-rin etc. So when evil is detected on an adventure you know that it is *evil* and not a lowly kobold out for a stroll. Evil objects still radiate evil as before.

Augury is useful when the party has a clear idea of what they are going to do in the next half hour. When wondering whether to go through a *wizard locked* door or down a flight of stairs it gives a reasonable appraisal of the outcome. Auguries which misfire are a problem but the odds are in the cleric's favour.

Find traps lasts for three turns so it can be used for more than one area. Its ability to pinpoint a trap exactly is of great benefit.

Higher level divinations provide information of a more specific nature and should be used whenever possible. Divinations are a major part of a cleric's powers; the cleric who does not use them regularly is just not functioning to the best of his or her abilities.

A Growing Religion

For the cleric determined to increase the power of his or her religion the obvious course is to gather acolytes around him or herself, the sooner the better. As the rules stand this poses a problem. In order for the cleric to gather acolytes he or she needs to advertise for henchmen around a town or city just as other characters do. But what good reason is there for ill equipped acolytes to be wandering away from the temple. Most acolytes that leave (apart from player characters) will be sent out with an express purpose in mind. What would be more realistic is for the cleric to return to the home temple after proving him or herself successful and request of the High Priestess or Priest that he or she be allowed to oversee the development of some young acolytes. Money payments to the temple can be made commensurate with the costs of finding and hiring henchmen. A restriction can be put on the number of acolytes available as these will not be unlimited. Remember, although only first level, acolytes have already undergone a period of training and initiation into the religion, a process that takes years.

The cleric calling personally at the temple for acolytes should be subject to reaction throws, clerics with low charisma may well be told where to go when they come calling. This system provides a more logical placement of potential clerical henchmen without altering the balance of the game. It does not mean that wandering acolytes will not exist, only they will be in a minority.

My Lord, I have spread the word of the Holy One in distant lands. Now I have returned and I ask you for followers, so that I may set out again and found a temple.

Choosing the Path

This article is not intended as an inflexible guide for clerics. Just how far these suggestions are taken will depend on the deity being served. The gods and goddesses which comprise a pantheon in a campaign will have the final say in how individual clerics behave. Different deities have different interests and attitudes, even those of the same alignment may not have the same interests and could have quite diverse ones according to their sphere of control. Clerics will not be all the same. Some players may not wish to take a major role in decision making viewing their religion as a subtle influence, others may wish to preach incessantly to the annoyance of other party members. The most important thing in a cleric's life is his or her religion, they should know what their deity stands for and define for themselves how they will put this into practice.

The clerics should not be a meek and mild healer, content to play only a supportive role. The cleric is an advocate of his or her religion, a warrior fighting for what he or she considers right. Above all, clerics should be confident characters unswerving in their devotion to their god and goddesses, willing to leave the safety of the temple to further the cause both financially and spiritually.□

The WATCHERS of WALBERSWICK

A Call of Cthulhu Adventure for Inexperienced to Intermediate Investigators, set in England, 1934
by Jon Sutherland

Investigators' Information

The players are all associates of the Bedford Archaeological Research Society (henceforth BARS). The Society has been in existence for some five years and has had signal successes on the Ivory coast, Mexico and Turkey. The investigators are hoping to become full members and obtain places on the Society's biggest expedition to date; an extended visit to Peru. The players are asked to attend a briefing in the Society lounge by J A D'Arcy BA (Hons).

The Briefing. Professor Oliver Wayland (attached to the Department of Archaeology and Anthropology, London University), a BARS member, was recently looking for a comfortable cottage to slip away to. Whilst staying at the Coach and Horses, Walberswick, he visited a much forgotten local museum in the village. Amongst the impedimentia of the farming community, a small, but impressive collection of rocks and fossils caught his attention. He was particularly intrigued by a bone, which appeared to be from some creature's leg. Baffled and annoyed, he could not readily identify the bone. Staying only over the weekend at the village he had no time to enquire as to the supposed nature of the bone. The curator was something of an abrasive old lady who could not or would not assist him so the Professor would like the bone investigated. D'Arcy believes that it is probably nothing special and in his opinion should not take more than a couple of days to sort out. He gives the group train timetables, and says that rooms have been booked in the Coach and Horses. He reminds the group that they are being judged for their merits in this and that a speedy conclusion will bode well when the selection panel meets to decide the Peruvian trip.

Keepers' Information

The bone itself is the foreleg of a Deep One, found by Reginald Kreigh, now quite mad after two encounters with the aforementioned beasts. Successful detective work will lead the investigators to the discovery of a lair of Deep Ones in the process of abandonment. The death and subsequent property disposal of the owner of Great Dingle Farm, in fact a Deep One, after his mother had been carried away by them for breeding purposes, caused awkward problems for the settlement. Simon Franklin (deceased) had owned land near Walberswick and had left it untouched in order to prevent any building near the Old Town Marshes. Through this route the Deep Ones traditionally gained access to the town and its inhabitants. Some thirty years ago, the Deep Ones home had suffered an unfortunate accident when a fishing trawler ran aground on the sand bank of the coast and ruptured the roof of their caves. The underground system was all but submerged in water. Whilst repairing, Reggie and some friends stumbled upon a boat being used by Franklin and four Deep Ones. Reggie got away with a bone he had used to fight off a Deep One, and finally the bone appeared in the museum, forgotten and now unimportant. An attempt was made to silence Reggie's ravings, but a harmless nut is not really a threat. Then the Franklin's plots were purchased by the County Council, threatening the safety of the group. Hence the decision to abandon.

General Information

Population of Walberswick: 150 approx. All buildings are of typical period design; mostly simple structures, of between 10-80 years old.

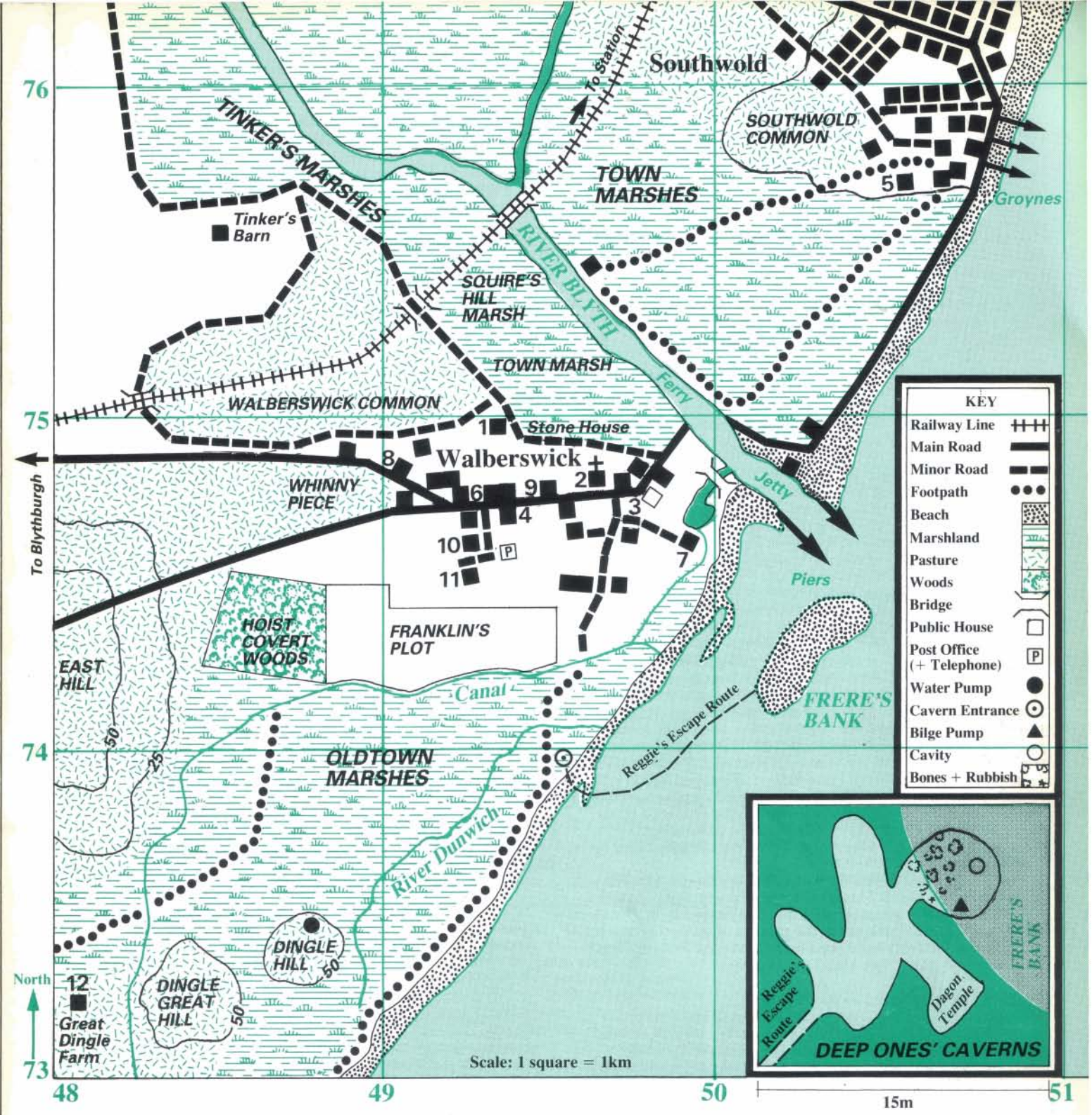
1. Stonehouse Museum. Large three story building with courtyard to rear and east. The yard is littered with old rusty ploughs and suchlike, nothing of any note. The museum is locked and always looks closed. By ringing a bell, Miss Caroline Eccles, the curator, will brusquely ask the player's business. She will let them in and disappear into her private rooms telling them to knock when finished. She will say she is too busy to help. A tedious look at the exhibits will lead the players to the second floor where they will find the Fossils and Rocks section, and the bone case with several other items of no interest. A card says it was presented to the Museum by Colonel C H G Swann, dated 9th December 1922. Miss Eccles will allow a closer inspection of the bone if pressed and a successful Palaeontology roll will indicate that this is indeed from no known species. Another successful role will reveal that the creature was about 5½ feet tall. Closer examination requiring a sample and ½ man day tests with microscope and chemistry skills will conclude that the creature died approximately 40 years ago. If the book department is viewed then a library use roll is required to find:

Southwold Gazette. Dated June 5th, 1892. TRAWLER RUNS AGROUND ON FRERES BANK. Small fishing vessel stuck on sand bank. Harry Cripps the captain sustained a broken leg. Three ships from Southwold needed to tow her to safety of the River Blyth. One of the crew who was on watch at the time states that his attention was caught by a large fish heading toward land.

Southwold Gazette. Dated July 2nd, 1892. FISHING TRIPPERS ATTACKED BY UNKNOWN ASSAILANTS. The *Saucy Lass* a Walberswick registered 18 footer owned by Lows Boat Yard, and chartered by 4 Southwold clients was allegedly attacked by reptiles off Freres Bank yesterday. Three are missing. A survivor, Mr Reginald Kreigh of Southwold, is being questioned by the Police.

2. St Mary's Church and Vicarage. Father Roland is rather fat and pompous but his heart is in the right place. He took up his post after the death of the aged Father Chambers, back in 1922. He can offer no real assistance, save the diary of the late father. An entry for July 4th, 1892 reads: 'Reginald Kreigh, parishoner of St Jude's, Southwold, visited me today in a state of high anxiety. He claimed many incredible things, including the existence of fish like creatures of the sand banks near the river Blythe. He claimed to have had a terrifying encounter with these creatures again 2 days before and was so frightened that he has not spoken to a living soul. I believe the poor man to be quite mad and have encouraged him to seek medical as well as spiritual assistance.'

3. Coach and Horses Public House. The proprietor, Mr Mcbriar, is friendly enough. The investigator's have comfortable rooms on the 2nd floor which are sparsley furnished but adequate. They can obtain cooked meals and out of hours drink readily. The staff consist of his wife Margaret, a part time bar man and two local women who act as cook and chamber maid.



4. P C Bertram's House/Police Station. A typical bicycle-riding village bobby. Known locally as 'Tubby', this portly soul is painfully straightforward and honest. He does every thing by the book. A successful Fast Talk roll will convince him to let you have a look at his files and arrest records.

1. R Kreigh – drunk and disorderly July 8th 1892, August 1894, February 1897.

2. Person missing, 3 residents of Southwold (Southwold police have details). Dated July 5th 1892.

5. Southwold Times and Print Shop. Mr Farrell is editor and owner and will be only too pleased to allow you to look at the back issues of his paper (formerly The Southwold Gazette). See Stonehouse Museum library information for details after a successful Library roll.

6. Doctor Winstanley's House and Surgery. The Doctor inherited the practice from his father, the late R Winstanley. They were very similiar in aspect and appearance. If talked to, the following may be divulged:

Colonel Swann. Death cerificate, died natural causes 9th December 1922. The doctor will add that Swann was the owner of Great Dingle Farm and several notable houses and sites in the area. After his death, having no children, the estate was run by executors for four years until a gentlman named Simon Franklin successfully produced documents to support his claim as a long lost son. The mother had disappeared some thirty years ago after having been spurned by the Colonel.

R Kreigh. Numerous entries for minor aliments. Also contained are details of Kreigh's committal papers to the Bulchamp Asylum. Dated July 10th 1892. Released August 1894. His paranoia had improved to such an extent that the authorities decided he would be little more than a nuisance when released. He has been philanthropically seen to by both the father and son of this practice.

7. Lows Fishing Tackle and Boat Hire. Peter Low owns the boatyard situated in the small inlet off the River Blyth. His operation is a ramshackle affair but obviously successful; it is very popular with local anglers. The investigators may hire a vessel from this establishment. A successful bribe and Fast Talk will induce him to show you his records, when the company was run by his father.

The Saucy Lass. Booked out to four Southwold men, one of which was R Kreigh. The vessel went missing, indeed no trace has ever been found, nor of the people onboard except R Kreigh. ▷

8. Matthew Steddon House. Matthew Steddon is Reggie's nephew. He thinks his uncle is raving mad, but looks after him as best as he can. Matt is unemployed and he will be at home most of the time making nets to sell to Lows. He will tell the investigators to leave his uncle alone. A Fast Talk and assurance that no harm is meant to Reggie will induce him to tell the players where Reggie lives. He prefers not to believe Reggie's story.

9. Mrs Kebbels Shop. In the midst of boring trivial gossip Mrs Kebbel will tell the following:
1. Reginald Kreigh (Reggie) lives in Walberswick. 2. Colonnel Swann's son acquired several acres of land near the village, all of which has been compulsorily purchased by the County Council since. 3. Reggie often sleeps near the beach. 4. Strange creatures are thought to stalk Old Town marshes. 5. Sometimes eerie lights are seen out to sea near Freres Bank.

10. Reggie's House. Small house within easy walking distance of the sea. Reggie will be there 60% of the time during the day, and 20% of the time in the evening or at night. Otherwise he will be aimlessly wandering the beach or the outskirts of the marshes near the sea. The house itself is unremarkable. See *Reggie's Story* and his stats for further details.

11. Steve Franks House. He lives directly opposite Reggie and 80% of the time will be in his front garden. He will tell Reggie's callers whether he is at home or not. He knows nothing and is little but an interfering busybody. He will attempt to follow the investigators should they go anywhere on foot from Reggie's. Stubborn and stupid, he will attempt to conceal himself in the most obvious way. He should be used for annoyance value.

12. Great Dingle Farm. Accessible through a footpath from Hoist Covert or by road leading up East Hill and then by track to the farm. It is deserted and overgrown except for an old and ugly man who will appear from one of the outbuildings. He will approach the investigators. There is a strong fishy smell about him and he will keep his face downwards revealing the scabrous marks on his neck. Anyone getting a view of his face will have to save versus sanity or lose 1d6 SAN. He is suffering from advanced stages of Deep One transition. His name is John Leigh and was one of the members of Reggie's crew from the ill-fated trip of 1892. If Reggie is present he will recognise John and automatically lose 1d20 SAN. Leigh will fight if attacked but will not harm Reggie; if trapped he will attempt to get to Dingle Hill and then into the marshes where he will lose the investigators by swimming away down the Dunwich River. Being almost all Deep One he can outswim anyone but the strongest. If captured, a successful Fast Talk will make him reveal the following:
1. That he is related to Colonel Swann's wife's family. His wife was, in fact, a Deep One. 2. He was the one who attempted to talk to Reggie but is too frightened to go into Walberswick. 3. The Deep Ones below Freres bank are in the process of uprooting and leaving, and if sufficiently convinced he will take the investigators into the caverns to prove they aren't malevolent.

Reggie's Tale (to be read to investigators).
'Johnny Leigh, Bob and Ian Carter and Meself hired the *Saucy Lass* from Lows for a weekend fishing. I remember we'd been out for a whole day and caught nought but a few tiddlers when Bob suggested we try the approaches to the Blyth. We could see the lights on the pier and the jetty alright, but I saw a light further upshore. It was near Freres Bank, where only a month before a trawler had run aground, so we thought we'd have a look and see if anyone was in trouble. As we got closer we could make out a small boat anchored right on the bank with four or five shrouded figures onboard. Johnny shouted but they didn't even look up. As we got closer we could hear a strange murmuring, and when we pulled alongside they looked up at us... it was horrible – one of them was human, the others... well, like fish they were, all scaley with white bellies. Then two of them sprang overboard and disappeared. I was gripped with fear and screamed in terror, lost my footing and fell into the water. I splashed about a bit and then one of the things was swimming real fast towards me. I turned and swam onto the bank, and stood up to run. Then it reared up and I ran but fell through a hole I hadn't seen. I fell about ten feet into a clammy, cold and damp cavern. On the floor was all bones and things scattered about. Above me I could hear scrambling and one of the things jumped down after me. I picked up some bone and swung at it as it was getting up. I bolted down the passage behind me – I didn't dare look to see what it was doing, I just ran and ran. Soon I couldn't run any more and, it fell really silent. I stood up and kept walking along the passage until I could see a light along the passage in front of me and smell fresh air. I came out of a crack in a rock near the beach by the Dunwich river in the marshes. Looking out to sea, I could still see the little boat making for the pier. It looked like only one person was in it, there was no sign of our boat, nor my friends. Too frightened and exhausted to do anything, I fell asleep.
When I woke up I ran into town straight to the police who just didn't believe me. So I went to see Father Chambers but he just humoured me. I felt I was going mad – all that torment and frustration. Why didn't anyone believe me? And that's not all – coming home from the pub some four months later this thing loomed out of the darkness at me... it was Johnny, all scaly. I ran off into the marshes pretty sharpish, I can tell you. I did not go home for several days after that – I just lay near the hole in the rock just waiting. Eventually, a policeman came and took me off to see Old Man Winstanley. Him and his friend from Southwold asked me a lot of questions until they signed this paper saying I was mad. They packed me off to the Bulchamp asylum. I got out in 94. I still watch for them, you know, and sometimes I see a light out near the bank, but I'm not sure. Anyway no-one believes me.'

Keepers' Guide
Reggie should be hard to find, at first. There should be a 25% chance that any inhabitants will refer to Reggie. The Deep One's caverns are in the process of being abandoned, since the impending building of houses on the Franklin land. The population has not grown amongst the Deep Ones to any extent. At anytime there may be 2-10 creatures in the caverns. Dagon (the God of the Deep Ones) has decreed that they withdraw from the area; they have been tardy and for each day, after the first two there is a 15% chance it may be deserted for good, rising to a 60% chance after 10 days. They have stolen the pump from the Saucy Lass to keep the caverns relatively dry, the remains of the rest of the ship can be found as timber supports holding up the cave roof in the rickety places.

If the investigators go into the caverns with a view to destroying or defiling the caverns, the Deep Ones will fight back – otherwise the Deep Ones will just try to escape, as they feel outnumbered.

Concluding the Scenario
The investigators should succeed if they can obtain positive proof of the nature of the bone. This could mean the capture, dead or alive, of a Deep One, or perhaps a photograph. If the investigators go too far up a blind alley then a direct mention that R Kreigh and Reggie are one and the same will help. It should be noted that the village is close knit and protective, even extending its hand to the outcast Reggie if he is roughly treated in any way. 1d10 villagers of unremarkable stats should come to his aid if applicable. In any event the policeman would not look kindly on outsiders interferring in his quiet little village.

STATS

Name	STR	CON	SIZ	INT	POW	DEX	CHA	SAN	EDU	HP	AGE
Caroline Eccles	8	9	9	14	12	8	7	60	15	10	64
Father Roland	10	9	14	13	9	13	11	55	13	13	38
Mr McBriar	12	14	12	12	14	11	12	71	10	13	42
P C Bertram	14	11	15	10	11	6	8	50	9	15	32
Mr Farrell	9	10	8	11	12	10	10	48	12	9	51
Dr Winstanley	10	12	11	14	12	14	12	65	16	14	28
Peter Low	14	11	10	9	10	13	9	52	8	12	35
Matt Steddon	15	12	12	7	15	9	11	55	7	14	26
Mrs Kebbel	7	10	11	10	8	7	9	62	10	8	81
Steve Franks	13	11	10	5	12	9	8	45	8	15	49
Reggie Kreigh	11	12	13	9	10	12	13	25	9	12	58

Deep Ones

	STR	CON	SIZ	INT	POW	DEX	HP	CLAW ATT	DAM
John Leigh	16	12	14	11	8	8	13	30%	2d6
Deep One 1	11	9	12	11	11	11	15	35%	2d6
Deep One 2	15	9	14	12	7	8	12	25%	2d6
Deep One 3	10	11	13	10	9	9	11	30%	2d6
Deep One 4	18	14	18	11	10	10	11	55%	2d6
Deep One 5	20	11	16	8	8	11	14	25%	2d6
Deep One 6	15	9	14	12	7	8	15	40%	2d6
Deep One 7	16	12	21	9	11	11	17	30%	2d6
Deep One 8	14	8	11	10	8	13	10	25%	2d6
Deep One 9	19	8	20	8	9	9	12	30%	2d6
Deep One 10	9	11	12	4	13	11	14	35%	2d6

Final Note
The investigators should be urged not to use firearms, if possible not carry them, bearing in mind the operation on which they are engaged is seemingly a peaceful one, and that the availability of guns should be restricted and indeed frowned upon by the authorities.

An alternative for more experienced investigators could be to make nearly all the inhabitants in various stages of becoming Deep Ones, and thus all potentially hostile and unco-operative to any of the investigators endeavours.□.

RuneRites *is a regular column for* RuneQuest, *edited by Oliver Dickinson. This issue, machines in* RuneQuest.

RUNEQUEST HARDWARE

by Dean Aston

The Mostali are the major machine-users in Glorantha, and display considerable hostility to members of any other race (normally the human) who become too scientific or technologically inventive [*See* Different Worlds 24], *but they are unlikely to object to simple devices such as those sugested by Dean.*

The Hollow Panel Detector. A 30 x 20 x 10cm wooden box, with a very basic clockwork system producing a steady clicking sound. The box is held firmly against a wall – or a floor-panel; if the panel on which the instrument is placed is hollow, the pitch of the clicking will change. Its use is limited to wood, metal, or stone less than 7½cm (3") thick, and is intended to supplement Spot Hidden or Spot Trap against such panels only. GM's should decide on the exact advantages and limitations; as a rough guide: These machines are made with half Lock-Making skill. Someone skilled in their use gains +50% to Spot Hidden, someone who has only general knowledge of them gains +20%. Their cost is 400L, their ENC 2 (*Possibly slightly high, but they are quite bulky. I would expect Lanbril cultists to have access to this device,* [*see* Pavis: Common Knowledge *pg33-4*] –OD).

The Potion Tester. A collection of specially treated substances used to determine potion-types. It consists of a wooden container holding 12 'weights' on a string, 4 of which are bronze, 4 skin and blood, and 4 plant and animal mixtures, all treated. Each weight is usable once only, and they are too small to be cut in half by inventive adventurers! After 2 months they are 20% likely to give incorrect results due to spoiling, the likelihood increasing by 20% more for every further 2 months unused. PC's must either be able to read the instructions, or get someone to read them.

The bronze weights give off bubbles and a hissing sound when placed in acid of potency 6 or more, 95% of the time; they work in acid of potency 5,70%, in potency 4,45%, and in potency 3,20% of the time. No indication of the potency is given, and they do not work at all in acid of potency 1-2 or any other liquid.

The skin and blood weights go black 95% of the time when placed in Blade Venom of potency 6 or more, and work on lesser potencies to the same degree as the bronze weights. The plant and mineral weights react with Manticore, Wyvern, or Spider poison by dissolving; again, this works 95% of the time (potency 4 - 60%, potency 3 - 30%), and grey in mineral poison on the same pattern. The tester costs 200L and is 1 ENC.

The Ear Trumpet. Used to aid the Listen skill; it is merely a wide cone whose narrow end is placed in the ear. The usual sort is bent and 30cm long, with a 20cm opening, and adds 20% to the Listen skill. (*I would not have thought so much, at least in the open air, but I've never used one! –OD*). Its cost is 15-20L and ENC ½.

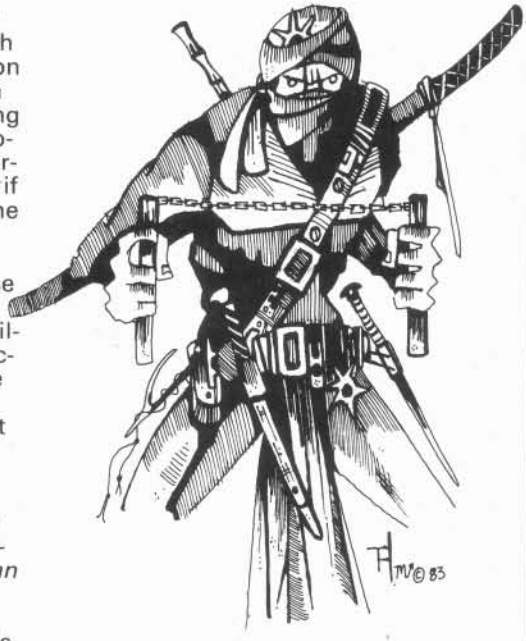
Thieves' Fingers. These are thin metal or wooden flats about 15cm long; one is tied to the fore and middle fingers, and one to the thumb. They increase the chance of a successful Pickpocketing and lessen danger from booby-trapped pockets. The increase in Pickpocketing skill is about 15%, but the user must at some time have paid for a 5% increase in the skill while using the device; once this familiarity with it has been established, it need never be renewed. The cost is 10L, plus the cost of this training, and the ENC of the two objects is ¼.

Excitedly, Wulfric Stormrider pulled back, removing the Ear Trumpet from the door. 'Definitely sounds like the vile chattering of Chaos *to me, lads. Right, let's get in there and SMASH!'*

Magic Talisman. This is a small but thick talisman of metal with a gold-coloured engraving and a very prominent button on the front, with a red cloth heart stuck on the back. When the button is pressed, whether the incantation on the front is read or not, a powerful spring sends a dart out of a hole in the back (covered by the cloth heart). Anyone wearing the talisman will take 1d6 damage if the machine works; roll d100 against the Lock-making skill of the person who made it. Alternatively, if someone knows about its properties, they can use it as a last defence; after rolling to see whether it works, test the Crossbow ability of the person using it, and if both succeed roll damage at 1d4 (*not* 1d6). The range is 10m, the cost about 250L and the ENC ½; the inscription on the front reads, 'Press and shout to the spirit, *Lightning strike my enemies*'.

The Nunchaka. (*The nunchaka is a weapon rather than a device, but only one familiar with the object would recognise it as such. Anyway, this seems an appropriate place to present Andrew Brice's adaption of it to* RQ *–OD*).
If the nunchaka makes a Crush hit that is parried, it curls around the defending weapon and scores a normal damage hit, but does not become entangled. It cannot do this to shields. If an opponent attacks with a fist or dagger, or something of similar size (eg a broken bottle), and is parried, an entangle may be attempted, which will succeed on a roll of attack percentage. The wrist is caught and 1d6+2 + any damage bonus is instantly inflicted on the arm, and repeated each round thereafter. Plate will prevent this damage 50% of the time (no more because plate does not cover much of the wrist), all other armour is ineffectual. If a kick is similarly caught the damage is inflicted on the leg and the attacker automatically falls. If an attacker uses a hafted weapon and is parried, an entangle may be attempted on the weapon; if it is successful the nunchaka-user may immediately execute a kick. (These entangle attacks may only be attempted if the user has an attack remaining). On the next round the nunchaka-user may do one of the following: 1. Try to pull the attacker's weapon from his/her hand, on a successful STR v STR roll. 2. Make another kick attack. 3. Release the weapon and make a nunchaka attack. The attacker cannot use the freed weapon this round, but may do one of the following: try to free the weapon (requiring STR v STR); make a kick attack; release the weapon and draw another; use a weapon held in the free hand.

Because of its high speed a hand-block to the nunchaka means that damage is inflicted on the arm of the blocker, but it does not damage a blocking weapon. As a weapon the nunchaka should not be very common, even in an Oriental milieu. Masters of its use should be even more rare, and training might only be available from Oriental-style cults or monasteries.□



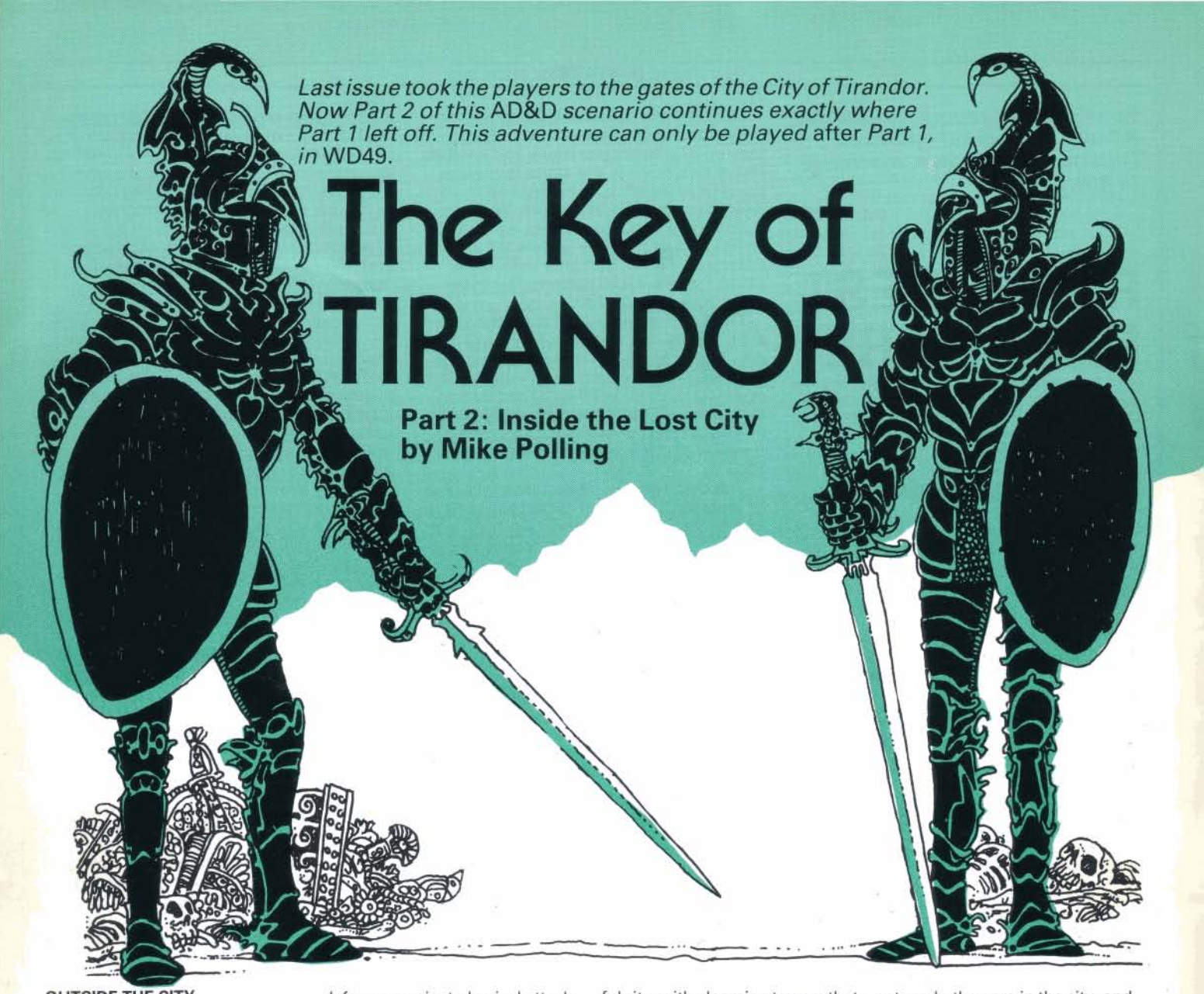
	STR	DEX	Damage	HPs	Cost	ENC	Length	SR	Basic	05-25	30-50	55-75
Flail, 2-handed	-	9	1d6+2	12	15	1	0.8	3	10	400	1000	1800

Last issue took the players to the gates of the City of Tirandor. Now Part 2 of this AD&D scenario continues exactly where Part 1 left off. This adventure can only be played after Part 1, in WD49.

The Key of TIRANDOR

Part 2: Inside the Lost City

by Mike Polling



OUTSIDE THE CITY

Standing in front of the gates are the Guardians of the City, established here while Tirandor was still a great power, to prevent anyone from entering who does not know the correct way. Only Bitranthaa is left who still knows the correct way. There is no other way in except through this gate. The Guardians are totally and utterly impervious to all magic of any kind whatsoever, even to Bitranthaa's illusions. He, of course, is not bothered by them; he never leaves Tirandor, and even if he did he would know the correct way to re-enter – in fact they perform a pretty useful service for him – always assuming that anyone could ever get this far.

GUARDIANS OF THE CITY

Armour Class:	2
Move:	12"
Hit Dice:	9
Attack:	1 for 1-12 +5
Magic Resistance:	100%
Intelligence:	Average

Guardians are 9ft tall and wear black armour. Their faces are hidden in the shadows of their great helms. They wield two-handed broadswords in one hand, a large shield in the other. Although impervious to all magical attack, this does not mean that players cannot use whatever magical defences against physical attack they may possess. The Guardians can see *invisible* beings. They always wait to be attacked, or at least for someone to attempt to open the gates – which in itself constitutes an attack in their eyes. They never sleep. They do not speak and will not kill unless by accident – ie although not trying to kill they won't soften their attack or their blows in combat. If they put someone down, they will allow his companions to take him away. They fight one-to-one: two of them will never attack a single enemy. To one side of the Guardians, but behind them, lies a pile of treasure which has been taken from those who have tried to get through before and have died in the attempt. A picturesque little pile of human bones is scattered around on the ground before the Gate. Treasure: 28000gps; 46250sps; 18 pieces of jewellery, values (in gps): 1200; 2110; 3260; 50; 280; 30; 7700; 1320; 50; 80; 4000; 5280; 130; 90; 420; 50; 8300. Complete set of *+2 Armour, +5 Battleaxe; Scarab of Death.*

INSIDE THE CITY

After the party has killed the Guardians, at a touch of the (still incomplete) Key the doors will open silently and remain forever open. Revealed to their wondering eyes is a majestic and beautiful city, with gleaming towers that seem to touch the sky. It is entirely white, pure white. Its numerous inhabitants are wandering about their daily business almost noiselessly, and do not seem in the least interested in the party. They are all remarkably beautiful people. There are shops and taverns, and the party may do as they wish – provision themselves, have a drink in a tavern, etc. The inhabitants will serve them, speak pleasantly to them; nowhere are there any signs of violence or disorder. Everything is peaceful, it seems a 'haven of tranquillity'. The inhabitants will talk about anything the players care to talk to them about – but any attempt to question them on history or on the subject of their quest will result in vague, imprecise answers that get them nowhere. The general attitude conveyed by these people is that nothing much matters, certainly not those subjects in which the party is most interested. In fact, they are all illusions, souls that Bitranthaa has trapped in the same way as he did those of the Anak. Any food or refreshment the party takes is actually unreal, although it will seem to them that they are really eating and drinking, but their hunger and thirst will not go away. In this city, in the heart of Bitranthaa's domain, simply disbelieving will not work; they are in the city, and so are caught up in the illusion. There is no such thing as money here; everyone takes whatever he wants, and no-one minds. The people are peaceful, and they don't question anything. They believe that they are ruled by the Prince, although they've never seen him, and they know he lives in the Palace, although they don't know where it is. Any character who flies up into the air will only see the city all around him, everywhere nearly the same. No sign of the Palace – and no signs of the Walls or the Gates, which the players will not be able to find again if they wander away from them. If asked questions they can't answer, the inhabitants will be mildly interested in the problem, but not really concerned. They may be attacked and killed without offering any resistance; if wounded, they will still remain quietly friendly with their attackers. When killed, gratitude and relief can be seen on their faces.

At some point, a messenger with flowing grey hair and white robes will come to find them. He tells them that the Prince of Tirandor has heard of their entry into the city and would wish to speak with them. They can of course refuse to go, and the messenger will not press them. Periodically he will return and repeat the invitation.

Eventually, of course, they will accept – there's nothing else for them to do. The Prince lives in a huge and magnificent Palace of unearthly beauty – the sort of beauty one only ever dreams of. They are met with much gracious and courteous ceremony by the Prince himself, who shows them to some rooms and orders some servants to wait on them.

The Prince is Bitranthaa's idealised projection of himself in this fantasy world – for that is what it is. The whole of Tirandor, as the players see it, is illusion – conjured up by Bitranthaa's insanely powerful dreaming mind. It is the only way he as been able to fulfil his (originally sane) wish to recreate Tirandor, and The Prince is his dream-image of himself.

The Prince
28th Level MU/17th Level Fighter, AC4, HP195, Alignment: Neutral Evil.
Str 18(00); Int 18; Wis 10; Con 18; Dex 18; Cha 18.
Spells: He can produce any spell-effect he wants within Tirandor, because all are illusions created at his whim.
Bitranthaa will make no reference to illusion or dreams – if questioned on this point he will reply as if it is all real (which in a sense, to him, it is). He knows of everything that has happened to them since they entered the swamps – except the encounter with Aroyendis and the episode in the Anak temple (Part 1). He is unaware of his lack of knowledge. He will impart as little information as possible about anything.

The Prince could obviously kill the party at any time, but he *is* mad and will toy with them for minutes on end, causing walls to warp into grasping hands, the air to swim in hypnotic patterns, etc, if they attack him at once. He always remains most courteous, though, and if they attack him and then stop, or surrender, he will once again invite them for dinner. The servants show the players to separate chambers. There are baths in each of the rooms, and fresh clothes waiting for them – the standard long white robes of the Tirandorians, with a gold motif around the edge. The clothes fit perfectly – indeed, better than any clothes the players have ever worn before. In each room faint, soft ethereal music can be heard, with no identifiable source. If the players leave their rooms, they will find the corridor outside deserted. Wherever they go they find an endless succession of corridors and locked rooms. They will not be able to find their way to the entrance, nor to the rooms from which they come. They should not be allowed to draw maps. All the corridors look the same; they should have no sense of direction; behind them, corridors turn into walls and doors vanish or appear – but only when they aren't looking.

Some of the doors have small glass windows in them (getting into these rooms will be impossible), through which the following scenes can be seen:

1. A beautiful woman, unconscious and dressed in rags, hanging in chains in a dank dark cell.
2. An elderly, grey-haired woman hanging by her neck from a gallows.
3. A tall, old, distinguished-looking man stretched on a rack.
4. A handsome, powerful-looking middle-aged man sitting on a stool in a bare, white, evenly-lit room, staring blankly ahead of him. He doesn't move at all, but he can be seen to be breathing. Looking closely, the players will notice an uncanny resemblance to the Prince.
5. A half-human, half-animal creature in a dark cell with dirty straw on the floor, crouched over, ripping something to shreds. The object of his ferocity is still moving.
6. A number of small, purple-skinned goblin-creatures, armed with strangely intricate spears, engaged in a revolting blood-thirsty battle. Despite the injuries inflicted and the mounting pile of dead, there are always enough to continue the battle.

7. An empty room, from which can be heard the sound of a voice laughing non-stop.
8. A huge, dimly lit room containing hundreds of beautiful, scantily-clad women, all sleeping.
9. A room swirling with freezing mists. As they part briefly, two figures can be seen half-frozen into a block of ice. One of the figures has his teeth buried in the other's neck and is gnawing away. The second figure is also alive. Finally they round a corner to find themselves faced with a huge fractured mirror, which reflects a horribly distorted and fragmented picture of themselves.

None of the doors can be opened by any means whatsoever. As the players wander down the corridors, they can hear the constant babble of many voices, at different pitches and intensities, making no sense whatsoever. (If the players later ask the Prince about all this, he will simply flatly deny any knowledge of the rooms.) With each scene, the players should be given the feeling that somehow, deep down, they recognise what they are seeing. The scenes are in fact fragments of the mad Bitranthaa's shattered psyche.

After wandering for an indeterminate period, the players turn a corner and find themselves back at their rooms. They will not be able to find their way back to the corridors they have just come from. In effect, what has happened is that Bitranthaa has just remembered them. Outside the rooms, a messenger is waiting to take them into dinner.

The Banquet
The messenger will escort them into a huge banqueting-hall. Long tables piled high with food form three sides of a massive square, the fourth of which is a wall with two huge double doors in it. The tables are raised up off the ground, with three steps leading up to the raised area. In the middle, directly opposite the double doors (through which the party enter), is a dais raised still further off the ground, with a richly embroidered canopy over it, where the Prince is sitting.

All the other 'guests' are already there, and stare silently at the party as it enters. They are conducted to seats on either side of the Prince. He is a charming and witty host and is extremely interested in all they have to tell him. Throughout the meal, none of the other guests say anything at all – they just stare towards the Prince and the party, apparently merely going through the motions of eating and drinking.

Standing just behind the Prince is an elderly, imposing-looking figure wearing chainmail and a long cloak, and holding an enormous two-handed battleaxe. He is unlike all the other Tirandorians both in costume and looks; he is elderly and by no means as handsome as all the others. He wears a permanent scowl and stands motionless for most of the time. Although he looks like a bodyguard, the players should come to realise that he is actually watching the Prince, not them. The Prince seems a little worried by this character, and occasionally darts a glance at him – almost as if seeking approval. At no point is the scowl lifted from his face. This is in fact the Prince's Chamberlain, once Bitranthaa's closest and most trusted advisor, now the embodiment of his conscience. He is almost completely powerless.

During the meal, they are entertained by a series of remarkable illusions: the area enclosed by the tables becomes a green field, and flowers of unparalleled beauty, of unknown colours and scents spring up – they can even see a blue sky with white clouds and feel the warmth of the sun and the cooling breezes. Birds chirp merrily. A vine grows up out of the ground. A castle appears in the distance. Riders on horses sally forth from it and engage in a hunt: hundreds of deer are slaughtered by this hunt. The sky grows darker and darker, the hunt gets more and more savage, more and more bloody, until the sight sickens them and they can eat no more (of course, on the other hand, it might just increase their appetite, depending upon character). The Prince, who had at the beginning seemed quite at ease, enjoying himself hugely, as if he had a private joke to relish, now looks ill at ease, sweating, biting his lip, frowning, looking bewildered. All at once the hunt fades away, and we can see the castle again. Every thing is unnaturally still, claustrophobic. The gatesı of the castle swing slowly open, and a figure on horseback issues forth. He moves closer and closer, and everything gets darker and stiller. The Prince by now looks really worried. No-one can move.

When the rider gets close enough to be seen – he is a huge warrior, on a huge horse, armed entirely in black, as is his horse, the Prince jumps up with a start. A door appears next to him, and he rushes through; as soon as he is through, the door vanishes again. Now the other guests have also disappeared, as has the room and the palace they were in, instead they are standing in the open countryside watching the rider approach.

The illusions are created by the Prince Bitranthaa and were destined to kill the party in an entertaining fashion. The trouble is that Bitranthaa, although to a great measure in control of the illusions he creates is still not in complete control. No-one can control their dreams totally, as Bitranthaa is finding to his cost, for there are always impulses hidden that one may not even be aware of, let alone able to control. Bitranthaa's dream of power has tilted him towards insanity. Originally it was a fine and noble dream: he wished to have complete power because he felt that he would be able to rule the world wisely and benevolently. He did not want it for itself, but for what it could bring mankind. Such power and responsibility was too much for one man. He became unable to distinguish means and ends, lost sight of his original purpose, until power became its own end. He was unable to find a reason for this, then became unable to find a reason for anything, and finally in despair abandoned reason altogether. He has already reached the stage of being unable to distinguish truth and illusion, reality and dream. Parallel with this is a growing inability even to control his illusions, his dreams; different feelings are splitting away from each other and from him, are assuming different and independent beings, almost personalities – except that genuine personality ▷

is composed of all the disparate fragments united. He is literally 'falling apart'.

The dream originaly involved the controlled use of destructive impulses; the control rapidly gave way; finally it became combined with a deep-seated self-destructive urge. What is left of his rational mind – his 'soul' – longs for death; his instinctive self loathes it and runs from it. The Black Rider is the combination of the destructive and self destructive urges – although it is not of course the whole lot, merely one manifestation. These can only finally die with Bitranthaa. So, the Black Rider, embodying as it does these urges, is out to get anything and everything. The players, incidentally, are now *inside* Bitranthaa's subconscious mind.

THE BLACK RIDER

Armour Class:	-1
Movement:	12"
Hit Dice:	85 points (15th level fighter)
Attack:	1 for 3-24 +4
Magic Resistance:	50%
Intelligence:	Very
Alignment:	Chaotic evil

The 12ft tall Black Rider can see invisible beings – in fact he is aware of their presence even if they are behind him. His weapon is a battleaxe which he wields in one hand while carrying a massive shield in the other. His horse is an appropriate size; it can't be wounded or damaged by anything. The Black Rider can be wounded; but although he takes damage, it never *looks* as if he's hurt until he finally dies.

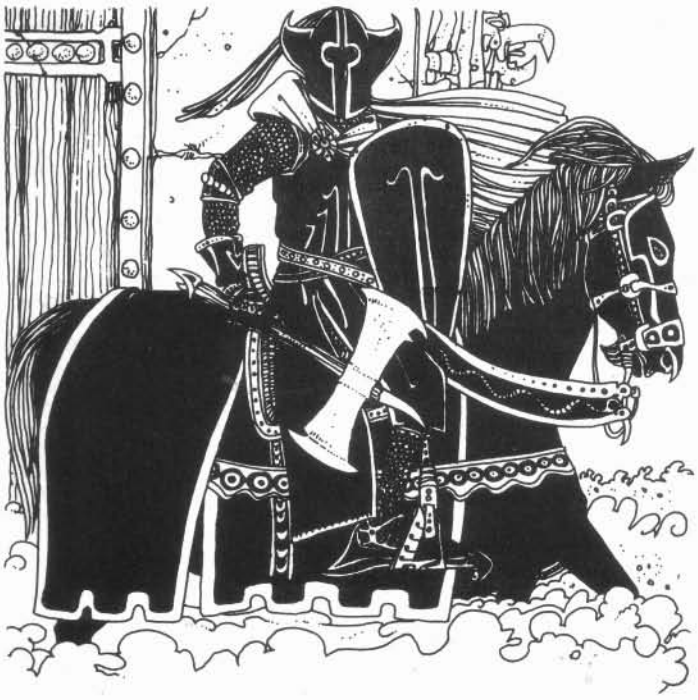
When defeated, he and his horse will simply vanish. Lying on the ground at the spot where the Black Rider disappeared is a small metal cylinder, pointed at one end; the other end fits neatly into the rest of the Key. It is the final piece: the Key of Tirandor is now complete.

The Fortress of Dreams

There is only one direction, now: towards the castle. As they move on, the landscape around them slowly shifts and changes. Now they are in a region of darkness and chaos, a dismal forest valley near a dark and gloomy lake. The castle lies before them. When they are quite close, they can see a pair of huge and intricate gates, behind which is a huge tree, reaching up so far that they cannot see its top. The gates wil not open unless the bearer of the Key approaches them; then they will swing open quite easily. Through the gates is a courtyard, in which are vast numbers of people, all deformed in some way, some lacking limbs, some lacking heads, twisted and writhing, and all in great distress, moaning and groaning, but soundlessly. All that can be heard is a sound as of rustling leaves. To one side of these bodies is a huge loom, abandoned, decayed.

The door to the castle is open. Everything is old and decayed, abandoned, but was once obviously of very great beauty. After much wandering through dark and deserted corridors they finally come to a large room which is lit well, with lurid red flames from smoking braziers. All round, on the walls, are grotesque and distorted pictures of leering, grinning creatures, all basically human and yet quite obviously not. In the centre of the room is a crystal with a sleeping form inside it – an old, grey-haired man. Standing in front of it is the Prince who gave them dinner.

He laughs somewhat insanely; and congratulates them for having got so far. He explains that now, unfortunately, he is going to capture their souls, and subject them to an infinity of torment. He points out that the figures they saw in the courtyard are spirits he has previously enslaved. He explains that the sleeping figure in the crystal coffin is Bitranthaa, that he is extending his domain into the real world and will soon subjugate it. He further tells them that he is the 'Guardian of Bitranthaa's sleep'.



Nothing the players do will have any real effect upon the Prince. He will hurl illusions at the players, and here your own imagination should come into play. He can warp the scenery, the surroundings, to be anything at all; but at all times, he remains in front of the crystal coffin. The illusions he throws at the players are easily dispersed; a wave of the hand will cause them to melt away. Sword-blows will feel as if they are cutting through empty air, and will dissolve several illusory beings at once; but they come on in vast and overwhelming waves. Each time a player is touched, he loses a point of Constitution; if anyone gets down to 0, he's permanently destroyed, and his spirit joins those in the courtyard. It is at this point that Kastarys should remember the Rune he traced in the Anak temple (last issue); if he doesn't remember it, a timely reminder – just at the last moment – would not be out of place. Bear in mind that the 'last moment' need not be Kastarys's; he should really 'remember' the rune before anyone is entirely destroyed.

When Kastarys traces this rune – on a solid surface, in the air – his finger leaves a trace of fiery green behind it. The Rune expands, tearing an ever-widening rent in the fabric of the dream, letting reality appear through it, until the dream they are in dissolves completely. As it does so, the Prince falls back with a horrible cry as he, too, is torn asunder by the Rune.

The characters find themselves standing in the ruins of Tirandor, as reality takes hold. There is no sign of the walls or the people – just piles of rubble with occasional chunks of cracking masonry. A wind whips at their clothes and hair, raising clouds of dust. Nothing else remains of the city. Just in front of them, at the same distance as it was in the dream, is the crystal coffin. But now it is huge – 20' long and 10' broad. And it has been smashed open by some huge force and is quite empty. About a 200 yards away is a monstrous figure, its back to them. This is the Overlord.

THE OVERLORD

Armour Class:	-2
Movement:	12"
Hit Dice:	90HP (from 15 dice)
Attack:	1 for 4-32
Magic Resistance:	55%
Intelligence:	Insane
Alignment:	Chaotic evil

The Overlord is Bitranthaa as he is now, his physical degeneration matching that of his mental and moral faculties. He is completely insane – to the extent that he behaves now like a mindless, enraged beast. 30ft tall, its abdomen and legs appear to be made of solid metal; its left hand is apparently made of the same metal, and terminates in three silver claws in the place of fingers. Its left arm and chest are covered in revolting greyish-black fur. It has pointed ears and slitted black-rimmed eyes with no pupils; its greasy, revolting hair ends in a barbarian pigtail. The effect is at once disgusting and terrifying; it acts as a *fear* spell (opponents save at +3 – only one save required). He can be hit only by +1 weapons or better. He can see invisible beings; his hands hit like magic weapons (+4) and he can throw rocks and debris 10" for 3-30 points of damage. He contains within him immense magical power – particularly now that the dream has been smashed, and he no longer needs to use most of his magic sustaining it. Owing to his madness, however, he is not capable of actually performing the procedures required to cast a spell. Instead, he releases this magical potential in the form of bolts of pure energy which leaps from his hands. In effect, treat these as *lightning bolts*; he can cast these any time he likes, as a 12th Level MU.

This being spends some time wandering round blasting the

rubble into dust, completely at random. Eventually he begins to sniff the air; he senses the presence of the players, and begins to make his way towards them. If you feel that this really is too much for the players, I should point out that I have played this campaign out a number of times, with characters of the level given, and each time they have made it through to the end. Most of them, anyway.

Once they have killed the Overlord, the party will find that there are peaks above Tirandor – hitherto completely invisible, enshrouded in mist. These are not that much higher, and they can see a strange glowing in the sky; the clouds reflect this glow in a continuous succession of rainbow-colours. The gems in the Key, too, start to glow with the same mysterious succession of colours.

At the very top of the mountain – it is pretty cold up here – there is a brightly glowing but otherwise indescribable object. The one with the Key must place it in this object – there is a place where it seems naturally to fit. After he has done so the light increases in brightness until suddenly it seems to explode. A great black tear appears in the sky directly ahead of the party. The one with the Key has felt a moment like death – all his characteristics reduced to 1 – but this passes and for the first time he returns to his original characteristics, and feels much better.

The Black Tear is to be passed through. It will remain there until the whole party has passed through, after which it will close up.

Yrgael

Ahead of them they see what looks like a fair-sized hill with a stream running along beside it. On closer inspection this hill reveals itself to be a huge dragon. The dragon, Yrgael, stares unblinkingly at the party. He is not like the usual *D&D* dragon; he is a kind of ancient being of immense power rather like some traditional Chinese mythological dragons. He will not attack them, and he cannot be wounded or killed. If he is attacked, he will not bear a grudge, for he knows how stupid humans are.

YRGAEL

Armour Class:	-5
Hit Dice:	160HP (from 20 dice)
Attack:	3 for 1-10/1-10/3-36
Magic Resistance:	95%
Intelligence:	Far higher than mere human Genius
Alignment:	Neutral

In his present condition – protecting himself magically, and protected by immensely powerful spells Bitranthaa wove eons ago, and further protected by the power he is guarding, nothing whatsoever can injure him or affect him in any way. He was captured by Bitranthaa long ages ago and set here to kill anyone who came near the power. However, he has succeeded in freeing himself from this power to the extent that he no longer has to kill anyone, and so he waits here for the day when someone will come and free him.

In order to free him, the spell on the amulet from Part 1 must be recited, with the appropriate words filled in. If this is done correctly, a great wind will come, and lightning will shoot down from the skies, appearing to set everything on fire. It will be like a holocaust and last but a moment; no-one will be harmed. When the fire-storm clears, Yrgael will rise up on his wings.

NB: If they look closely enough, they will see that Yrgael's feet are buried in earth, and that his tail disappears into the water of the stream. The firestorm will destroy the stream.

During the holocaust, the one who has pronounced the spell (or the one who solved the problem if it is not the same person) will feel a mental bond with Yrgael, which he senses will never dissolve. What this means is that very occasionally Yrgael will provide useful information telepathically; that he will assist occasionally through his influence with powerful occult powers; that on very rare occasions indeed – like about three times in the player's lifetime – he will come to the player's assistance in person. He may also from time to time need help himself. Yrgael tells this player that if he wishes for great power he must reject all temptations and seek the Way of Death; and that once he has found it he must never leave the path in the valley. All players are told 'keep to the path in the valley'. He will also tell the players that Bitranthaa bound him there through the power of earth and water before he became corrupted by the power to prevent anyone from reaching the gates and opening the way. Originally he was to have destroyed anyone who attempted it, but as Bitranthaa got progressively madder, so his control on Yrgael slackened – never to the point where he could free himself but at least enough to allow him not to kill those who sought the ways. But the original spell retained its power, and that was that the ways would never be revealed until the dragon was released. Any explanations that the players want about anything that has happened so far will be provided by Yrgael – but he won't tell any of them anything else about what lies before them.

The player who has the link with Yrgael finds himself standing directly in front of a gate which has just blackness beyond. He must step through this gate. The others can be seen standing below him, where the dragon was, looking up at him. Whether or not he waits for them, only one can step through at a time; and by the time the second has stepped through, the first has already completed the whole thing. From now on, everything is done individually; the DM taking aside the players one by one and running them through the path to the power of Tirandor.

The Eight Paths of Life and the Way of Death

Once through the Gate, the player finds himself in a large circular room with no roof: above his head he can see the stars. Surrounding him are eight gateways similar to the ones he has just come through – which has itself vanished. If the player tries to demolish the walls of this room, or to get out over the top, he will find it impossible. He must choose a Gate. The characteristics of what must be fought behind each of the eight gates are not given, because they must be adapted to the individual character. In each case, the character should be given a reasonable fight, but it shouldn't be *too* tough. The real challenge comes from those who choose the Ninth Gate. Clockwise starting from the east:

1. The Path of Wealth. The player looking at the beautiful and intricate carvings around this gate feels the immense attraction of money, can see all the power and all the luxury that money can bring. Passing through this Gate the player finds himself in a huge treasure-chamber containing limitless wealth. Facing him over the treasure is a golden giant, who must be killed. This figure, like the others that will be found behind the other gate, must be worked out to match the player.

If the player wins, then all the treasure in the room vanishes. He finds himself in a small room with a door at the end. A table is facing him, and on the table are three gems, one blue, one red, and one green.

Blue: transported to a huge fortress-palace. Player is now (and has always been) Prince(ss) of Tharmon, a small principality near Visel, owner of this area and of a small army, and wealth to the value of 100,000,000gps. This wealth makes the player an important person in the aristocratic society of Visel and Malnam. The importance of the area agriculturally for the two towns means that their armies will always be ready to protect it from the luckily rare wars with Kirag. Character is raised 1 level.

Green: transported back home to the rooms in Brontir. A man knocks at the door and enters. He is the equivalent of a lawyer's clerk: a distant hitherto unknown relation has died, leaving the player an estate worth 150,000,000gps. Raised 2 levels.

Red: Player steps into an office and finds himself wearing rich robes. The office is richly decorated. He is a wealthy merchant of Malnam, dealing in almost anything, legal or not; he is worth 120,000,000gps. Raised 1 experience level.

2. The Path of Love. The player looking at the carvings and pictures round the gate feels the power of love, the attraction of being always loved by everyone, of being surrounded by hundreds of the most attractive members of the opposite sex, all ready to obey every whim or command. Passing through this Gate the player finds himself with a hermaphrodite to fight. If victorious, he passes through the door at the end of the room and emerges into his own rooms in Brontir. The player's charisma is increased to the maximum, and has a 98% chance of charming (not in the magical sense), 90% chance of seduction. Character is raised 1 level.

3. The Path of Ease. Player looking at carvings and paintings feels attraction of life of peace and rest, undisturbed by anything. Has nothing to fight. On a table facing him are a brick and a stone.

Brick: finds himself in a comfortable home with everything necessary to make life easy, and enough money to live comfortably on, but legally bound up in such a way that he cannot get at it for any other purpose.

Stone: ditto, but in a farm in the country with enough slaves to do all the work.

4. The Path of Might. The player looking at the pictures and engravings feel a heady surge of power (magical or physical); feel-▷

▷ing of invincibility, of the glory of hand-to-hand combat, etc. Passing through the door he finds himself with a warrior-magician to fight: 8ft tall, immensely muscled, aura of great power. Having killed this, the player passes through the door at the end, to find himself back at home in Brontir. Strength, Constitution and Dexterity are raised to the maximum possible. The player is raised 1 level.

5. The Path of Song. Player looking at pictures and carvings feels the beauty of nature, life and art, can feel great inspiration welling up inside, can hear most beautiful music, etc. Passing through the Gate, the player is confronted with a most beautiful sculpture (like Michaelangelo's 'David' for example). This comes to life and stands in his way, and he must destroy it, smash it to rubble. Beyond the statue is a table with a flute on it. Dexterity is increased to maximum; Intelligence and Wisdom are increased by 2 points each. The character can make beautiful music and is a pretty good artist in all forms: ie he can command a high fee.

On any instrument whatsoever he can soothe all natural creatures, relax them (and double the speed at which they regain lost hit points). This affects everyone within hearing; obviously, it must be done at peaceful moments, not during combat. It can also raise the failing courage and morale of people about to engage in a battle. Ability to charm all natural beasts (non-intelligent) and to give them simple instructions; ability to speak with and understand them. The flute can cure serious wounds and diseases 3 times a day. Character raised 1 level.

6. Political Power. Player looking at pictures and carvings feels the pull of being able to sway crowds, of being able to control the fate of a nation, etc etc.

Passing through this Gate the player is faced with an ancient and white-robed man who is a magician and incidentally a good fighter. Oratorical abilities conferred: 80% chance of persuading a crowd or mob or gathering to do as he suggests. Does not work on individuals. Player passing through door at end finds himself in rich town-house in Brontir; he is a leading politician, and to a great degree in control of the state. Raised 1 experience level.

7. The Way of Glory. Player looking at pictures and carvings feels attraction of fame, of being a household name, of having his name live on through his deeds generations down into prosperity, of being a synonym for great heroic valour or evil, his deeds sung in innumerable epics and songs, etc.

He must fight his way through ranks of warriors (not very strong but cumulatively powerful) and a monster before he can reach and rescue the fair damsel in distress. If he succeeds, then he must pass through a door, mount on a horse and ride into the city ahead of him with the maiden to great popular acclaim; he is feasted by King Ridon of Kelger, whose daughter it is that he has saved, and given a title and the gift of an estate worth 500,000gps. Great fame becomes his; and anything that he does in the future will become well-known and pass into myth. This also means that enemies will on the whole be scared of him and that people will be likely to help him as far as they can. Raised 1 experience level.

8. The Way of Victory in Battle. Player looking at pictures and carvings feels the power of victory, sees himself at the head of great armies sweeping all before him, the intoxication of blood and battle and fear and victory.

Faced with a mighty warrior to fight and defeat (magician in the case of magicians). If successful, player passes through huge double doors which swing open, mounts on a horse and finds himself at the head of a great army returning victorious from war. He is the chief general of the Malnam army; he has palatial abode in the heart of the city, and a fortune of 400,000gps; he is a strong figure in local politics. Leadership qualities: lower-level characters are likely to be impressed and to execute his orders – 1st-5th level characters will be 90% likely to follow him. The character is also raised by 1 level.

9. The Dark Way of Death. In order to take this way, the player must resolutely reject all the other paths and demand this path (although not actually kill himself). If he does so, then the other eight paths will disappear.

Facing him is a road lined by vast grey columns, stretching away into the distance. Very faint light, just enough to see the way. It is a long road, apparently taking hours to walk, and no progress seems to be made. Looking back there is no entrance, just the columns stretching away out of sight. Feeling of emptiness and desolation. Nothing living or moving.

A yawning gate stands at the end, with just black nothingness beyond. Faintly, very small and distant, a few stars can be seen, not of this world; none can be seen on either side of the gate. They do not shimmer but are hard and steady.

Stepping through the gate, the player finds himself in a wide, wide valley, with mountains dim in the distance on either side, for the light is very dim, just the light of the hard distant stars. Gradually the eyes become accustomed to the gloom until the player can see reasonably well. It is a slightly undulating plain, with nothing growing or living, no sound at all. Underfoot is loose rubble, grey and dusty. Each footfall sounds loud, but the sound cuts dead and flat: there is no echo at all. Ahead, faintly, stretches a path (*which must not be left*; if it is, he will never find his way out). It is not easy to move; the player is overcome with weariness and each step is difficult to make. He would like to lie down and sleep, but he must not. He must disencumber himself of all his equipment if he is to proceed. All his characteristics are reduced by 2.

Ages seem to pass. Finally the player can make out a mountain range, and then immediately he notices a dark tower just close to him. He should have the conviction that his civilisation is falling apart; and an increasing sense of loneliness. Growing sense of dread as he approaches the Tower. Going up to the door, he can see a horn hanging by it. The door will not open; the horn must be blown. The sound cracks the silence. The door swings open; the player's hand closes round a sword-hilt. Magic will not work here, it must be physical combat. His image emerges from the door, dressed in the same way and carrying an identical sword. All factors are back to normal although the player does not feel this. He must, in fact, 'Kill himself'. If successful, the sword crumbles to dust and he continues along the path. Along the path he encounters numerous temptations of the flesh similar to those presented by the eight other gates, this time not in the form of pictures and carvings, but apparently genuine, and all just slightly off the path. Once they are passed, they vanish. The road goes on and on, and tiredness seems consistently about to overwhelm him. Great hunger and thirst rage within him. All factors, including hit points, are down to the minimum. A tall, cowled figure apppears at his side, but off the path, and offers him food and drink, which seem incredibly tempting. All he has to do is to step off the path to get them. Finally the cowled figure offers him a resting-place by the side of the road and says he will give him everything he desires if he will step off the road and follow him. Needless to say, if the offer is accepted, the player will never leave this land.

If all this is rejected, the cowled figure vanishes and a gate appears at the end of the path and the player must drag himself to it. Through the gate he finds himself in a clearing in some woods; the path goes through the middle of a stream. He no longer feels tired or hungry or thirsty. The wood is beyond anything human. Great crystal cliffs cleave the sky. In the wood the rocks are precious stones, gleaming brightly; but the player must not pick them up – they are off the road. The trunks of the huge trees are blue and indigo. Like burnished silver the thickset leaves quiver on every branch. The gravel on the ground is in fact precious pearls. He feels refreshed and peaceful. Birds of flaming hues fly from tree to tree; their song is unearthly, indescribably beautiful. The river-banks seem made of fine gold thread; the stream itself is of bright beryl; the water makes a delicious sound. At the bottom are bright stones that glow and glint like a beam of light through glass, or like the streaming stars that shine in the sky on a winter's night. Every pebble set therein is an emerald, a sapphire or other noble gem, so that all the pool gleams with light.

The player must walk through the water, in which he will be completely submerged. Emerging on the shore, he passes through another Gate and finds himself in his room in Brontir. If a wizard he has a cloak and a staff; if a warrior, he has a suit of armour, a bow with arrows, and a two-handed sword. The player's characteristics are altered as follows: his prime requisite increases to 18(00); his Charisma increases to 17 or by +2, whichever is higher; all other characteristics are raised to 16 or by +2, whichever is higher. He rises 3 experience levels.

The items function only for the player himself. The cloak functions as a *Robe of Eyes* and as *+2 plate armour* (AC1), while the suit of armour (which does not include a shield) is +5. The staff can be used as a *Staff of Wizardry* twelve times a day and as a *Staff of Striking* without limitation. The sword is +5 to hit, +2 to damage. Both staff and sword enable the user to *fly* or create *light* at will. The bow is a *+2 Magic Bow*, and all arrows shot from it are +1 to damage.□

THRUD THE BARBARIAN

WRITTEN + DRAWN BY CARL CRITCHLOW.

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Microview *is a regular bi-monthly computer department, edited by Mike Costello. This issue, something on vehicle design.*

Have Computer, Will Travel

Computer Vehicle Design by Marcus L Rowland

Want to use the micro to help in designing vehicle systems? It can be more trouble than it's worth, but these routines are useful in keeping track of designs and in cross-checking their realism, using standard Microsoft BASIC, from a TRS80.

Vehicle design in *Traveller, Striker*, and *Car Wars* seems a good area for computerisation, but it tends to offer too many options to make it worthwhile. Personally, I enjoy building these vehicles and prefer not to give a machine all the fun. However, I usually keep track of totals by some sort of cumulative recording program. Program 1 is a simple adding machine routine to give an itemised list of equipment, weights, cost, and available space left for *Striker*. It doesn't calculate the values for each item entered, since I do this on a pocket calculator. It could be converted into a full design sequence program with some work, but I'm too lazy to bother. It's also easily converted into similar recording programs for *Car Wars, High Guard*, or any other game with vehicle construction.

I've used the program to design, for example, the Taurus III, an unarmed *Striker* vehicle. After I'd finished the design I noticed that the presence of a Grav unit and wheels in a single vehicle implied a variable power/weight ratio. I wrote program 2 to check the effects of this capability on ground performance.

I was surprised to find that the Taurus III has a maximum ground speed of over 4000kph! In practice this would never be attained, since as the car gained speed and lost weight the wheels would lose traction, and air friction would increase. Using flaps or aerodynamic construction to force it down would not help, since this effectively increases the weight and lowers speed. The program also ignores power losses in running two propulsion systems simultaneously. Even considering these limitations, a top speed around 1000kph (slightly below the sound barrier) seems reasonable – the car would still weigh 2.5 tons, and should still be controllable. It's worth remembering that such a vehicle would still have 14.66 tons of inertial mass – at 1000kph you would need very good brakes, or parachute. To gain the full benefit of this type of system you would need to run vehicles in an evacuated tunnel, with an absolutely smooth road surface. This sounds like a good project for the Imperial Marines Engineering Corps, or one of the megacorporations. Since no official *Traveller* publication has yet described Earth or Capital in any detail, I'm assuming a network of these tunnels linking the megacities of the most advanced worlds.

While writing this article I heard that a grav-aided ground vehicle had appeared in an issue of the *Journal of the Travellers Aid Society*. The programs described here could presumably be used with it.

Program 1: Striker Vehicle Components Record

```
10   '*********************************************
20   '* Striker Vehicle Capacity & Costs Record *
30   '*********************************************
40   CLS: CLEAR 5000: MASS=:0 VOL=:0 CST=:0 DEFDBL
     M,V,C: DEFINT Z
50   DIM A$(60), M(60), V(60), C(60): X=:0 SPC=0
60   'Program keeps track of up to 60 items. A$ = Item Name
     M = Item Mass  V = Item Volume  C =Item cost
70   INPUT"ENTER USABLE VEHICLE VOLUME (CUBIC
     METRES)"; VOL
80   CLS: IF X=59 PRINT "LAST ITEM OR PROGRAM
     OVERFLOWS"
90   GOSUB 2000: GOSUB 3000: GOSUB 4050
100  X = X+1 : N = X-1 : GOTO 80
110  '
200  '******* Utilising the Data
210  CLS: GOSUB 2000: PRINT "FINAL DATA – CHOOSE AN
     OPTION:"
220  PRINT "1 – LIST TO PRINTER" : PRINT "2 – REVIEW LIST":
     PRINT "3 – MODIFY LIST" : PRINT "4 – START AGAIN" :
     PRINT "5 – END"
230  INPUT Z: IF Z<1 OR Z>5 THEN 230
240  ON Z GOTO 250, 300, 320, 10, 9999
250  LPRINT"ITEM",TAB(30);"MASS";TAB(48);"VOLUME";
     TAB(65);"COST"
260  FOR Q = 0 TO N
270  LPRINT A$(Q);TAB(29);M(Q);TAB(47);V(Q);TAB(64);
     C(Q):NEXT
280  LPRINT "TOTALS----";TAB(29);MASS;TAB(47);SPC;
     TAB(64);CST
290  GOTO 200
300  FOR X=2 TO N: CLS: GOSUB 4000
310  FOR W = 1 TO 100: NEXT W: NEXT X :GOTO 200
320  MASS=0 : SPC=0: CST=0
330  FOR X = 0 TO N : GOSUB 2000: GOSUB 4000:
     GOSUB 4050
340  NEXT N: GOTO 200
350  '
1000 '****** Subroutines
1010 '
2000 '****** Print Vehicle Statistics
2010 PRINT"MASS =";MASS;"KG" : PRINT"USABLE
     VOLUME =";VOL – SPC; "CUBIC METRES" : PRINT
     "COST = Cr."; CST : RETURN
2020 '
3000 '****** Data Entry Sequence
3010 PRINT "ENTER NEXT ITEM IN FOLLOWING SEQUENCE"
3020 PRINT "ITEM NAME, MASS (KG), VOLUME (CUBIC
     METRES), PRICE (CR.)"
3030 PRINT "Or enter 'XXX' to exit this section"
3040 INPUT A$(X), M(X), V(X), C(X): IF A$(X)="XXX" THEN 200
3050 PRINT "Is this correct?"
3060 '
4000 '****** Item Listing
4010 PRINT "ITEM";X;"– ";A$(X): PRINT "MASS –":M(X):
     PRINT "VOLUME –";V(X): PRINT "COST – Cr.";C(X)
4020 IF Z=2 THEN RETURN
4030 INPUT"Enter 'N' if incorrect";B$:IF B$="N" THEN 3000
4040 RETURN
4050 MASS = MASS + M(X): SPC = SPC + V(X): CST = CST +
     C(X)
4060 RETURN
9999 END
```

This program uses subroutines to reduce the number of lines. Extra space and REM lines are included to make things clearer – they can be omitted to save typing. It contains no unusual commands except DEFINT and DEFDBL, specifying variables as integer or double-precision numbers. The ON...GOTO command sends the program to one of a number of alternative lines as shown.

Program 2: Speed of Vehicle with Wheels and Grav unit.

```
10   '*********************************************
20   '* Effects of Shared Power on Speed *
30   '*********************************************
35   CLS: CLEAR 1000
40   INPUT "Vehicle Weight  Tons";W 'Fully laden weight.
50   INPUT "Grav. Thrust,   Tons";T 'Thrust with full gravs.
60   INPUT "Power Output,  MW  ";M 'Max. power output.
70   FOR N=O TO 100
80   TH = T*.01*N                        'Lift with partial gravs.
90   EW = W – TH: IF EW<0 THEN 200       'Effective weight
100  PW = INT((M*.01*(100–N)/EW)*1000)   'Power/Weight ratio
110  IF PW<26 THEN SP= INT((PW/2)+1)*5 'Unadjusted Speed
111  IF PW>25 THEN SP=70                 'Top speed on table
120  IF PW>30 THEN SP=SP+PW-30           'High power output
130  SP = SP + 50                        'TL 10 adjustment
140  SP = SP + 10                        'Wheeled vehicle
150  SP = SP + 15                        'Light Vehicle
160  PRINT N;"%";TAB(10);TH;"Tons Thrust";TAB(30);
     PW;"Power/Weight";TAB(48);SP;"KPH"
170  NEXT N
180  END
200  PRINT "We Have Lift Off !!!!!!" : END
```

This program calculates the speed of a vehicle for various combinations of power to Grav unit and wheels. It assumes that the vehicle will always be light and wheeled, and built at TL10 – these values are held in lines 130-150 as modifiers to speed, but could easily be calculated from entered numbers. The program ends when the vehicle is lifted from the ground, and would thus lose traction.□

Dear *WD*,

Since I understand that there won't be room for the specifications of the *Taurus III* vehicle in my *Striker* computer program in this issue's *Microview*, here are some brief statistics to clarify things. The *Taurus III* is a recreation vehicle with ground, grav, and underwater capability. Loaded weight is 14.66 tons; Power Plant 2 megawatt fusion, giving a road speed of 225kph; waterspeed 22.5kph. The grav unit gives 18 tons thrust and a max speed of 240kph. It is built at TL10 and costs Cr261000. This type of vehicle is called a Tri-mobile, a word coined by Robert A Heinlein. Sorry to see the Travellers is so unpopular according to the *Return of the Editor* (*WD49*) – I'm quite enjoying it. It reminds me of most of the maniacs I play with!

Yours,
Marcus L Rowland, London.

Dear *WD*,

Recently, *White Dwarf* published a small ad in which I stated that I wanted to hear from gamers in Eire, Wales, Scotland and the Isle of Man. Various persons wrote to me saying that I was a bigot, for I did not include England. I extend my sincere apologies; I did not intend to alienate anyone. I *did* want to correspond with persons living in a place that still made use of Celtic languages, in which I am extremely interested. However, I would welcome letters from all players of any nationality, who play FRP games. Again, my apologies to those I may have offended.

Yours sincerely,
Troy Sagrillo, Colorado, USA.

Dear *WD*,

I think I had better start off with the usual grovel so as to get my letter printed. I think *White Dwarf* has greatly improved over the last few issues, especially with the *RuneQuest* articles on demons and goblins. However, in issue 48, you published the goblin cult of Crom Cruach and I was rather surprised to see that the Runespell *summon horror* would cost a massive 8 points in permanent power to cast. I thought this a little excessive and after a bit of thought using my puny mortal brain (no comment on that) I could think of only two reasons for such a high cost. These are: 1) that Crom Cruach, being a rather minor deity, finds it rather more difficult to summon up the power necessary to create a manifestation of itself and therefore will only be willing to do so at a higher price to the priest. However, as Crom Cruach has available *all* standard Runespells I find this rather hard to believe. 2) the Horror is being summoned from another plane and would therefore again be more costly.

Would some kind person out there in the big wide world please put me out of my misery (preferably before somebody sends a band of marauding goblins to my door for doubting their priests). May your Divine Intervention never fail.

Yours,
Gerard Crowe, Middx.

Most spells in RuneQuest *are wrought by the command of a god at the behest of a worshipper but the spell* summon horror *is wrought through Crom Cruach at the command of a priest. Or in short, whilst the spell owes its efficacy to a divine source its implementation is, to a certain degree, against the will of the god and used successfully only because of various ceremonial practices and the correct intonation of key words of power by the officiating priest. It is for this reason that the spell is so costly in terms of power and stamina but too effective in result. – I Bailey.*

Dear *WD*,

I was amused at Dave Morris' letter complaining about naked monsters exposed on the cover of your illustrious publication (*WD48*), it prompted me to do a quick survey of the 36 copies of *WD* I had to hand. The results show 8 undressed monsters and 10 near naked human-types so there is really very little to complain at!

The display of flesh, be it monster or human, is all part of the fantasy style of artwork and no-one should take it too seriously, although it would be nice to see the occasional dressed female. The only example I could find was *WD27* and that spray-on space suit seems to fit the joke definintion of a 'Freudian slip' being an item of clothing designed to draw attention to that which it conceals. As Oliver Dickinson points out senseless nakedness afflicts both sexes, but it is not the depicting of yet another naked woman on a magazine cover that is the problem but the whole way in which the female role is represented.

Out of 36 covers only 7 showed females at all. In three pictures they seemed to be doing nothing in particular, in two the woman was about to become the victim of some monster, in one she was being protected by a man, only in one picture (*WD48*) is a woman shown in a powerful aspect. Maybe this is the way you role-play but it goes against the equalities built into most games systems, a factor that should attract female players. If male players are attracted by the images of heroes, be they bare-chested barbarians or powerful mages, is it any wonder that there is a shortage of female players who may find it hard to relate to the stereotypes presented.

How about some covers showing what really happens in play, mixed groups working together equally, or would that be too damaging to your male pride!

Yours,
Christine Ogden, W Yorks.

Dear *WD*,

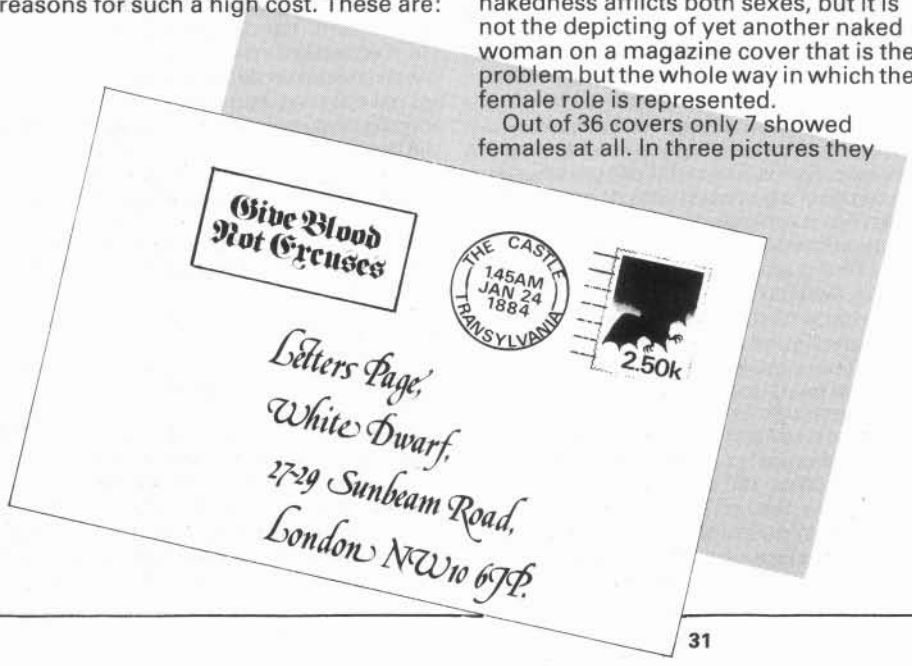
The *Return of the Editor* shows the futility of relying completely on return-by-post surveys. The results serve only to demonstrate the preferences of an age group who are bothered to send in entries for the chance of some freebies. Serious attempts at writing in *White Dwarf* are met with scorn and discussions arising in the letters page are incorrectly thought of as 'bitchy'. (The fact that some reasonable balance of views can arise appears to be totally ignored). *WD* readers are also apparently only as up-to-date as the information leaked to them in the scanty *News* pages. Unaware? Yes – the fanzine results show two dead magazines (*The Beholder* has been out of production for 2 years!) and the discrepancy in both magazine sections leads to two weird conclusions: More people buy a magazine than bother to read it (or vice versa). The love of films and books which have superficial gloss to cover the non-existant plot and development of a fantasy situation worries me. Surely role-playing should involve some concentration on developing a consistent world and characters with depth rather than the cardboard heroes the media presents us with. I hope that *WD* will continue to feature articles which stimulate some intellectual thought, and not degenerate into the computer game/cartoon/scenario magazine that its survey seems to indicate.

Yours,
David Stone, London.

Dear *WD*,

I have wanted to write and say that *White Dwarf* is the best around for sometime. When I get my magazine I like to look at the letters department and I am usually disappointed. Most of your letters are complaints over one thing or another. Whether from cover art to a one-word mistake in an article! I live in the United States and I prefer *WD* to *Dragon* because it has many more things that can actually be used in the game. *Treasure Chest* is a great department! I just thought I would let you know that you do have fans who do not look for useless simple mistakes!

Yours,
Michael Cook, USA.



Lew's Views *is a regular department for the beginning player and for general FRP discussion, by Lew Pulsipher. This issue, experience levels.*

Going Up

Increasing Experience Levels in AD&D

How long should it take a player character to rise a level? This question comes into conversation among referees sooner or later, and as with many difficult questions the answer usually amounts to 'that depends'. A better way to put it would be thus: characters should rise as slowly as possible without discouraging players so much that they lose interest in the campaign. Why? First, *AD&D* begins to break down as a game when characters reach around twelfth level. You can't have role-playing games, for at that point the referee *must* begin wholesale fudging – even if he doesn't realize he's doing it – in order to preserve the lives of the player characters. There are too many options, and too many advantages to the enemy (who are usually on their home ground), for player characters to survive a purely competitive situation. Second, once a player's character reaches a high level he often becomes discontented with lower-level play; in effect, he no longer enjoys a large part of campaigning. The object of the game is to have interesting, memorable adventures, not necessarily to become superhuman. It is easier for the referee to devise interesting situations when the player characters are neither virtually invulnerable nor walking arsenals/wrecking machines.

I have heard of campaigns in which players rarely reach second level although more than 100 adventures have been played. On the other hand, there are campaigns which allow a character to progress to sixteenth level in a few sessions. I think it's safe to say that the first is too slow for almost anyone, and the second is far, far too fast.

(In the first, by the way, not only is experience hard to come by, player characters die frequently, often at the hands of other player characters. Cleverly killing one another, rather than rising in levels, satisfies the players!)

By the way, what do I mean by number of 'adventures'? 'Session' might be a better word than adventure, since some adventures can last through weeks of real-time before the objective is accomplished or the party returns to its base. For low-level characters one adventure usually takes just one session of a few hours, while high-level characters often take several sessions of 6-8 hours for an average adventure.

For the sake of tradition, let's take 'adventures' as equivalent to sessions.

Some referees say that it should take

just as many adventures to rise from first to second level as from ninth to tenth. Others believe more adventures are needed to rise one high level than one low one. Some like strict progressions, while others go for whatever sounds right. For example, one view is that as many adventures as the number of the level being attained should be required, that is, two to reach second level, three more to reach third, and so on. A typical constant figure is five adventures per level. There is always the caveat, 'give or take a few', to add to these figures: no one expects to impose exactly the number stated at each level on the players. Some who prefer more flexibility may suggest 50 or 100 adventures to reach a given level (say ninth) or to reach an experience point total (say 10,000). Within that broad guideline, the individual referee can decide how fast

players should go through the lower levels.

I have played in very slow campaigns and slow-to-middling ones. 10 adventures to rise from first to second level is rather too slow even for the most restrained players, because first level characters are so vulnerable in *AD&D*. I have many characters who, at third or fourth level, have been on 20-25 adventures, and it seems like it's been forever. Yet one has a suspicion, with a character at seventh level after 25 adventures, that things have been too easy. (One should say that, generally, the longer it takes to rise levels, the less often someone will permanently die; otherwise no one would live long enough to rise very far. On the other hand, however dangerous it is, if characters rise very fast while they live then sooner or later some will become strong enough, and lucky enough, to survive at double-figure level.)

After fooling around for a while with various mathematical series which might have pleased the strict progression school, I finally abandoned this approach in favour of what sounded right. I suggest the following as a starting point:

Lvl	2	3	4	5	6	7	8	9	10	11	12
Advs rqd	4	6	8	8	10	12	14	16	20	25	30
Total Advs	4	10	18	26	36	48	62	78	98	123	153

Weak characters, such as thieves, should reach high levels sooner than strong classes such as magic-users and paladins, but this is sometimes difficult to accomplish because of the experience point progressions given in the game.□

Counterpoint is an irregular department about fantasy and science fiction boardgames, written by Charles Vasey. This issue, the Fellowship of the Ring.

One Ring to Rule Them All

Iron Crown Enterprises (ICE for short) are not exactly the most famous game producers in the hobby. They have, nonetheless, by the release of one game leaped forward to the front rank of fantasy boardgaming, and have done so with a game which I would have thought is that very rare amalgam of design competence and saleable topic. The game is *Fellowship of The Ring*. Its subject is the first book of the *Lord of the Rings* and it stands high above the verdant rot of the *SPI* game on the same subject which you may remember got it in the neck in a recent column in this august organ. Before going into the game let me state my reasons for my recommendation. Firstly, the game is very attractive with an excellent mapboard and cards; it is, secondly, one that gets your gaming instincts going to think of an effective strategy; it is, thirdly, a game that contains sufficient chaff to defeat any perfect plan and thus forces the gamer to react; fourthly it is close to the book as to fact and very close as to spirit. It is priced at just over £20, worth every penny, and available from our sponsors *Games Workshop Ltd* (can I have my commission now?).

The mapboard is important for several reasons. Firstly the appearance can result in a lack, or vice-versa, of atmosphere. In this case I am glad to report that the mapboard has the same whimsical quality of the one I first read back in the early Sixties in *The Hobbit*. It is also admirably well-coloured and being a jigsaw map is not only more durable but a damn sight easier to play on. The map also shows the quality of the game allowing considerable range to both players by not cutting down the routes available to one or two. You can ride north of the Misty Mountains, voyage down to Dol Amroth testing the perils of Krakens, the corsair fleet of Umbar or storms; if this does not appeal why not slip part Isengard toward the Gap of Rohan, or you could always seek to force the Misty Mountains and voyage down the Anduin. Given the nature of the game with its hidden units you will find you use much more of the board because the Fellowship player must, like a good quarterback, send at least three wide receivers into the Evil Player's secondary to confuse him. But enough of this jock talk.

The major problems of the subject is how to confuse the Enemy. It is a problem which I am perhaps least able to answer because I always seem to play the Evil Guys and show little aptitude for being confused, (Score Evil Player 2 Fellowship 0). Indeed my only fears are for the game's balance, but until I can do something as the Fellowship Player, I shall remain silent (and typecast). The game covers the problem by using numerous dice. The identification letter/number of which is on the 'one' face. All other faces show a movement status. You can therefore see all your opponent's units, know that they are on foot or flying but not know which is which, nor which units contain which of the character cards you can see on your opponents display, nor whether these cards are dummies or real characters. The FP (Fellowship Player) is plentifully supplied with groups with no content, or rumours. The use of rumours is vital to play. I have seen their use by a range of players. The best player makes a rumour act like a unit, and a unit like a rumour. The Evil Player may challenge any group *but* if he picks a real group bang goes the rest of his turn (not a good idea this until very late, if ever, in the game). Other searching is done in two ways. Either by the random choice of types of terrain, done after the FP has moved (all hexes are one of nine types of terrain) or by means of the Evil Player picking a choice from one type of terrain to picking certain hexes. In this rule we see a major difference from the *SPI* game where only random search ruled. Instead the FP knows that the Evil Player can always try to search at least one group; he must therefore seek to fool the Evil Player by offering a wide range of viable target groups. Once a group is open to search, a dice is rolled and modified; the results can be sightings (which remove rumours, a sort of clear-up operation on specious rumours), battles, ambushes or clashes with random groups. The latter appear if no minions (Evil Player characters) care to attack. Just what is in the group is very much determined by region but the range includes everything in the books. In Havens the only kind of combat that can occur is assassination and then only on very high (and modified) die rolls. Even if you, as the Evil Player, can engage the FP he may still escape if its a small enough group, or may disengage (in which case you can influence his retreat somewhat), or may (even more deviously) choose not to flip over his character cards to show the real character, but instead use their anonymous racial features. You may fight a dunedain who escapes which could be Strider (but just as easily need not be). The Achilles Heel of this is two-fold. You can run but you cannot retreat if you disengage and to sneaking hobbits this will result in no forward movement, further; if Nazgûl are present the Ringbearer must be revealed (not engaged but revealed). Once the Nazgûl have him spotted the FP is going to have to pull together his forces with a great deal of skill to break the vital chain of information that will build up.

Tough break for the Fellowship Player? Well yes, but as the Evil Player you do get an awful lot of targets to attack, and not many Nazgûl. It is also very difficult to get Nazgûl across rivers, and if the FP can break a river-line and then close it up he can force the Nazgûl to ride a very long way. In one game the Witch-King had become Ringbearer but Saruman's boys blocked all the river crossings. I had to move north of Rivendell and despatch a fell creature (airmobile support) to get him back to Mordor and victory. Further if the FP can threaten the Misty Mountains the Evil Player will fritter away his mobilisations on Guardians (basically the Balrogs and other semi-independent nasties). He would prefer to mobilise Saruman, Nazgûl or Agents. Agents are excellent, all my major coups have started with a poisoned dagger in the back, but enough of chartered accountancy and back to the game! Agents are particularly useful because they can ambush which is essentially a one-shot attack that does not offer retreat possibilities. They, like all the Evil Player's minions, are far from strong, however. They resemble the 'egg-shells armed with hammers' approach of modern naval vessels; you can do damage but will lose a lot of men to a competent FP force, and do not forget that what seems to the FP as hobbit-sticking is much less fun when every group you assail could be unpleasant elves or men with the ability to eliminate three turnsworth of Evil Player mobilisation. Perhaps, to return to my football analogy, the game would go to the FP who used his big chaps as blocking backs steamrolling through the FP line. Or even more fun, use the hobbits as the front group because the Evil Player will always go for the second group, of course he might second-guess you as well.

I hope I have given you some idea of the excitement of the game. The best method of approach is a real humdinger for an after-game argument, and the standard plays (the quick rush to the coast for an early victory, the blocking of the fords south of the Old Forest, the use of Tom Bombadil etc) are beginning to firm up. All in all a splendid little game which was and is a pleasure to play.□

Treasure Chest *is a regular department for* D&D. *This issue, something for all you potential assassins out there.*

An Assassins Special

by M J Stock

If he's not a thief or a fighter, then he must be... oh, no!

The assassin sometimes seems to get short-changed as a character in *AD&D*– players tend to regard him as a second-rate thief or Paladin-fodder. The items described here are some attempts to make assassins more interesting for players and DMs alike. Note that the garrotte is cheap and easy to make, but must be selected as a weapon proficiency, and the two-stage poisons will be expensive and/or rare. The Killing Cup and the Dagger of Slaying will, of course, be extremely rare indeed.

THE GARROTTE

An ideal assassin's weapon, also useful in combat. It consists of a length of strong thin cord or wire with short (3") wooden handles at each end. It is used only in attacks from behind with the normal +4 backstab bonus but no additions for strength. If a successful 'hit' is scored, there is a % chance equal to that for assassination [*DMG* p75] for an outright kill; otherwise it does 1-3 points of damage. The garrotte can only be used on humanoid creatures up to 7' tall (unless the assassin is standing above ground level).

THE TWO-STAGE POISON

Two innocuous liquids which, when mixed, produce a lethal poison. The first part may be put in the victim's food etc, and will remain in the body for a period determined by the DM (typically 2-8 days). The second part may then be administered at leisure, or used as a threat to coerce/blackmail the victim. The key advantage of this type of poison is that neither component is affected by *slow poison* or *neutralise poison* spells until they are mixed.

THE KILLING CUP

Also known as *Surma's Chalice*, this is a finely carved and decorated goblet, supposedly made of wood stolen from the Great Tree of Finnish legend. Using suitable enchantments, the natural resins of the wood have been turned into poisons which slowly dissolve into any wine, ale, water, etc which is poured into the cup. Each time the goblet is drained, the drinker must make a saving throw against poison. Failure results in death, otherwise there is no effect. The save is at +4 for the first time, +3 for the second, and so on, ie after the sixth use, the throw is at -1. This reflects the gradual build-up of poison in the bloodstream. Once sufficient resins have been leeched from the wood to kill the victim, the *Chalice* is no longer effective and quickly rots away.

The Killing Cup is worth 400 experience points, and 1500gp, if sold. Other than the saving throw and results of a successful save, it operates as a type D ingested poison [*DMG* p20]. *Detect magic* will reveal a faint aura due to the wood's origins; *neutralise poison* will negate all subsequent effects, but *purify food and drink* affects one filling only.

DAGGER OF SLAYING

This ordinary-looking dagger will usually be found embedded in a corpse, and may only be removed by an assassin. Furthermore, all creatures of good alignment take 3-12 points of damage if they touch it. Evil creatures other than assassins find they cannot get a proper grip on the handle, which slips out of their grasp. Any assassin taking the *Dagger* will remove it easily; close inspection will discover strange runes faintly inscribed on the blade, and *detect magic* will reveal a faint aura. The *Dagger of Slaying* behaves as a normal +1 dagger until the following procedure is carried out: The assassin must attach to the hilt of the *Dagger* a hair, piece of clothing or jewellery or some other personal item from the intended victim, obtained by the assassin himself (the touch of another creature will confuse the personal aura), and say the victim's name aloud while holding the *Dagger*. The runes will then glow brightly, and if the *Dagger* is subsequently thrown at the named victim and hits, it will kill them outright, no save allowed: magic resistance applies but then a 'to hit' roll at -4 is allowed for the assassin. There is no time limit between activating the runes and performing the assassination, and the *Dagger* will still act as a +1 weapon during this period.

Once it has hit its target, the runes continue to glow for 2-24 turns, and during this time the blade may not be removed from the body by any creature, including assassins. When the runes have faded, the original restrictions apply once more.

All of these blades are aligned towards evil: 60% are Neutral, 25% are Lawful and 15% Chaotic. Lawful Evil blades cannot be used by Chaotic Evil assassins, and vice versa. Further, a Chaotic blade has a 5% chance of turning and slaying the assassin when activated and thrown. Neutral Evil blades are usable by any assassin, and Neutral Evil assassins may employ all of these weapons. Experience point value of a *Dagger* is 250, and they can fetch 2000gps if sold.□

KaLi PRESENTS: BAELPEN BULLETINS

KA LI'S SOAPBOX

Okay! World, you can stop holding your breath now! *Games Workshop's* new series of blockbustin' adventure settings announced last month won't be called *Dungeon Builder* after all. The new series title is *Dungeon Planner* and the very first one, *Caverns of the Dead*, complete with 25mm scale four-coloured play-sheet of the whole adventure location, will hit your shop shelves next month.

The whole name change shenanigan was for two reasons. The first was to tie in with *Dungeon Floor Plans* as the play sheet is based on the same system; and the second was to avoid confusion with a product already entitled *Dungeon Builder*. Good'nuff? *Dungeon Builder*, made by *Prince August* is a do-it-yourself system of plaster moulds which enable you to cast dungeon floors, doors, walls etc in plaster of paris. The units, once cast, slot together to build up diorama settings.

Not to confuse the issue, *Craig Acheson* is producing the *Dungeon Tile System*. These are precast units of dungeon flooring, stairs, etc for building dioramas.

With all this pizzazz on dungeons, its not surpising to find *Games Workshop* are working on a new set of *Dungeon Floor Plans*. No, it won't be called *Dungeon Floor Plans 4*. Nor even *DFP-3D*! The new set due out later this year will be *Mines and Caverns*. More another time, but 'til then, lick your lips, dungeoneers!

Games Workshop are also working on *BattleBikes*. This is the first extension kit for *Battlecars* and introduces armoured motorcycles with rules for playing bike vs bike or bike gangs vs cars. *BattleBikes* is scheduled for release during April.

The summer should see a blitz of comic book role-playing games. As announced in last month's *Supermole*, *TSR* are producing a role-player based on Mighty Marvel's *Spiderman* faster than ol' webhead can spin a web while *Games Workshop* are going great guns on *Golden Heroes*.

Warhammer is still wowing them in the worlds of chaos and *Citadel* have backed it up toot-sweet with the dynamic *Forces of Fantasy* released this month. This three rulebook set comes in a full-colour box and covers fantasy armies for the forces of good and evil along with new magic, monsters and a mighty mass of marvelous material.

Congrats to 'Dancin' Don Turnbull on his new appointment as head of *TSR Worldwide*, dealing with *TSR* business in Europe and the Far East.

Congratulations are also due to 'Jumpin' John Olsen who has departed this sceptred isle as head-man and initiator of *Games Workshop US*. John is now firmly entrenched in Gaithersburg, Maryland doing his bit for the export trade.

Excelsior! KaLi

NEXT ISSUE! OK Dwarfsters, so here's the info' on the Small Ones next ish: there's a rip-roaring *RuneQuest* adventure, and a dazzlingly different *D&D* scenario. Watch out for another gripping Griselda tale and for all you pillaging pilferers, something on thieves in *Warhammer*, plus much more!

ITEM! A new magazine is scheduled to hit the streets in March or April. Published by *Penguin*, *Warlock* will deal with the *Fighting Fantasy Gamebooks* by the funboy two, Steve Jackson and Ian Livingstone. The first issue will contain part one of a new *Warlock of Firetop Mountain* adventure.

ITEM! Meanwhile back at the ritzy restaurant in Chester, there's a fly in the soup. Apparently the latest news is that Nick and Celia Lund have broken off negotiations with *Citadel* and that *Chronicle Miniatures* will not now be produced at the Tin Bin.

ITEM! Not to be dissuaded in their quest for dread new figures, *Citadel* have ace Scottish designer Ali Morrisson hidden deep in the Tin Bin working on a new range of *Samurai* figures and *Oriental Hobgoblins*. These are scheduled to appear in a few months time as the first *Citadel Deluxe Boxed Set* and a blister pack range. Currently available from *Citadel* are the *Battlecars* blister pack range, each pack containing a car, driver and strap-on weapons. Other newies in blister pack include *Thieves*, *Dark Elves*, and *Wizards*.

ITEM! Boldly going where no firm has gone before, *FASA* have acquired the rights to produce a *Battlestar Galactica* role-playing game presumably to back-up their successful *Star Trek* enterprise.

ITEM! Joining the highway hellions are *Close Simulations* who have similarly acquired the rights to produce a *Road Warrior* role-plaing game. For British readers, *Road Warrior* was the US title for the *Mad Max* movies.

ITEM! Talking of movie tie-ins, *Eon Products* are currently working on two *Dune Expansion Sets* to be released later in the year by *Avalon Hill*. The release is intended to coincide with the block-bustin' *Dune* movie based on Frank Herbert's novels due out at Christmas '84.

ITEM! Coming soon to blow your mind are *Bad Medicine for Dr Drugs*, a *Superworld* module, and *The Fungi from Yuggoth*, a *Call of Cthulhu* adventure, both from *Chaosium*. Cthulhu-ites will also be pleased to hear that *Theatre of the Mind Enterprises* will also have *Whispers from the Abyss*, a new *Call of Cthulhu* adventure out soon.

ITEM! Despite hobby games being on the up-and-up *Games Centre* have just gone into liquidation. The reasons aren't yet clear, but maybe they failed to make their saving roll.

ZINE SCENE
by Ian Marsh

ITEM! With numerous zines available, and more appearing each month, anyone trying a fanzine out will probably get totally lost in what appears to be an exclusive clique. It'll probably take a few issues of one zine to get into what's going on, who's who and why's why. Anyway, persevere, or try out different zines until you find the one(s) that appeal to you and you'll soon become as involved as everyone else. Fandom is not intentionally a clique, it just seems like that as there are fewer active members than there ought to be!

ITEM! Ken St André, inventor of *Tunnels & Trolls*, has launched his own *T&T* fanzine with an ongoing solo adventure from issue to issue plus other goodies. January saw the first issue.It costs $1 from Ken St André, 3421 E. Yale. Phoenix, AZ. 85008. The cost is probably more for those outside the US.

ITEM! For something completely different, *T&T*ers could try a New Zealand zine, *The Esgaroth Herald*. This is more like a *T&T* supplement than a fanzine. It will build up to detail a *T&T* city/region fully detailed with population, flora, fauna, new rules, spells etc. For further information contact A. R. Mclaren, 98 Titiraupenga Street, Taupo, New Zealand.

ITEM! Much nearer home is the *Games Day Award* winner for Best Fanzine, *Dragonlords*. This currently describes itself as a cross between *Private Eye* and the *Guardian* letters page with articles of use to gamers sandwiched between satire, opinions and general humour. *DL* is available for 60p from Ian Marsh, Avalon, Grams Road, Walmer, Kent. The current *DL* is a mega-combined issue team-up with another well-known zine *Quasits & Quasars*. Usually, *Q&Q* is heavily geared to producing all kinds of RPG scenarios. A solo scenario, generally of a very reasonable quality, is guaranteed in every issue. Unlike *DL*, *Q&Q* devotes little space to discussion, so if you like to talk shop, try elsewhere. *Q&Q* costs 60p from Dave Hulks, 54 Slimmons Drive, Marshalswick, St Albans, Herts.

ITEM! In direct contrast comes *The Acolyte* edited by Pete Tamlyn. This zine is orientated to discussion with an active letters column covering everything from the correct method to peel a grape (ask Mae West) to how to summon six major demons and sing operetta at the same time. Exaggeration? Well, yes, but *The Acolyte* is very varied with its topics of discussion. It also operates some postal games such as *Diplomacy*, *Snit's Revenge* and *Nuclear War* and is really a zine on the fringe of two hobbies. Anyway, this interesting read is available for 45p from Pete Tamlyn, 23 Poplar Road, The Coppice, Aylesbury, Bucks.

ITEM! An old faithful worth a mention is *Sewars*. This is edited by Chris Baylis and produces essentially ready-to-use material for gaming plus somewhat over-enthusiastic reviews of practically every product going. It suffers from bad production and bad taste, though taste is subjective. In comparison to the newer zines, *Sewars* can sometimes appear dated. It is available for 60p from Chris Baylis, 12 The Frith, Basildon,Essex.

ITEM! *Misers Hoard* shows how a new zine can be of outstanding quality with regards to production and articles. It already promises to challenge some of the longer established zines and makes a good first buy. *MH* costs 50p from John McKeon, 22 Hall Lane, Upminster, Essex, RM14 4AF.

THE TRAVELLERS
CHAPTER 6: "WAITER-THERES A MAN IN MY FLY"
Hayes evades the pig police force while searching for Aftab the Greek, whose far-reaching tentacles of power are more far-reaching than Hayes realises... (wow).
PHEW- FINALLY SHOOK OFF THE PIG POLICE FORCE... OOOPS... "Gulp"...
Pssst!
VISIT OBE-CITY METROPOLIS OF FLATULENCY
HELLO.
HELL—
UNBELIEVABLY PAINFUL AGH!
SOX!
EEEOOOW!
A prisoner of the beautiful but deadly bounty huntresses, Hayes is taken before gangster and lone-shark Aftab the Greek (golly gee).
GODFATHER Pt I,II & III
SO MY HORRIBLY THIN-A FRIEND, I HAVE-A YOU INA MAH SLIMY GRASP AT-A LAST-A!
DON'TA FORGET DE TAM YOU'SPACE WROTE" "FATTY THE GREEK SUCK-A THE EGGS" VISIBLE FOR OVER 7 SYSTEMS!
NOW LET'S NOT BE HASTY AFF... I KNOW I DUMPED A WHOLE LOT OF SPICE... LOST YOU ALOT OF DOUGH BUT-
Blur! Bluhh
Bleeee

CLASSIFIED

All classified ads must be prepaid at the rate of 10p per word, display ads £3.00 per scc. Please send copy and payment to White Dwarf *27-29 Sunbeam Rd, Park Royal, London NW10, making cheques/ POs payable to* Games Workshop Ltd.

Calling all Artists
White Dwarf is always looking for new artists to grace its covers. If you are an experienced colour artist who enjoys fantasy illustration, phone Ian Livingstone on 01-965 3713 for details. Alternatively, send a sample painting or slide to *White Dwarf*, 27-29 Sunbeam Road, London NW10.

Beyond the Forbidden Hell...
Catchy, huh? Well, it's got nothing to do with *Wereman 8*. However, No 8 does have *AD&D, RuneQuest, Traveller, T&T, Aftermath* and lots more. Brutal, sexist and violent, beyond the borders of your imagination. Send 50p to James 'Kill first and ask questions later' Wallis, Eton College, Windsor, Berks.

Wanted
SPI's War of the Ring. Will pay £15 ono. Must be good condition. Contact: Tony McConaghy, 11 Brookland Rd East, Liverpool L13 3EL.

For Sale
White Dwarfs 16-32 and *Best of Articles, Scenarios*. Will split. Call for price. Tel: Byfleet 41027.

For Sale
Avalon Hill's Magic Realm. Perfect condition. £6.00. Tel: Byfleet 41027.

For Sale
PHB – £5; *RQ* rulebook – £3; *Cults of Prax* – £4; *D1-2* – £2; *D3, S2* – £1.50. Tel: 021 430 2896 (after 5pm).

Cursed Zine
Vacuous Grimoire 1 has made it into print to bring madness to all!! Pure insanity can be had by sending 50p (p&p included!) to Richard Roberts, 53 Whalermead Rd, Bishopstoke, Eastleigh, Hampshire SP5 6HL and read the latest fanzine to have crawled up into the gutter...

Destiny
SF zine – issue 2: *Aftermath* – part one role-playing game; Fans in Focus; Competition results; Futuristic 'whodunnit'; your letters. Only £1 (p&p inclusive) E Rackstraw, 279 Abbey Rd, Basingstoke, Hants.

Career Opportunity
Games Workshop require an Advertising Manager to work in their London Head Office. Applicants should be experienced in copy writing and campaign planning. He/She will also be responsible for *White Dwarf* advertising sales. Self motivation, enthusiasm and good organisational skills are prerequisites – and a sense of humour. Please apply in writing to Debby Gilbert, *Games Workshop* Ltd, 27-29 Sunbeam Road, London NW10 6JP.

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Games enthusiast for full-time PBM gamemaster's position in London. Contact: Mark Blundell, *Mitregames*, Lothlorien, 77 Burntwood Grange, Wandsworth Common, London SW18.

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Models hand painted to your specifications. Send SAE for details, or send model and 30p for sample. Neil Alexander, 81 Halbeath Road, Dunfermline, Fife KY12 7QZ.

SEWARS
Non-winner of the *GamesDay* fanzine awards; non runner-up in the same event – lost on a technicality (ie nobody voted for us). *SEWARS* fanzine still offers its readers Instant Hardware, hard-hitting reviews, playable *AD&D* scenarios, comments, jokes(?), Cone the Barbarian, news and views, spelling mistakes, occasional ink blots, and much much more. We are a FANzine. Regular bi-monthly. Over three years old. £4.00 per year's subscription, 60p (+20p p&p) per single isue. Number 16 out NOW. *SEWARS* fanzine, 12 The Fryth, Basildon, Essex.

HELP!

Clubs, contacts and events can be advertised once at no charge up to a maximum of 40 words. Further insertions at the rate of 5p per word.

Hail Mantas...
The Overlord awaits you in the Citadel of Death. Load up your bolt pistol and fly to victory. Seek knowledge from the Master Valkyrie. Heed my call. Macross.

Bushido
27-yr old man wishes to meet fellow enthusiast. Beginner or established, to arrange games. Tel: Woking 72164.

Wanted
Players need second hand copy of boxed *Call of Cthulhu* and scenarios. Will pay good prices for either. Contact: Nick on Bristol 642177.

Wanted
Urgent. Copy of the game *Election*. Good price paid. In return, I have a large selection of FRP and SF fanzines. Send an SAE for a full listing. Simon Billeness, 20 Winifred Road, Coulsdon, Surrey CR3 3JA.

FRP Croydon
Everybody from total beginners to experienced players wanted to join in our campaigns of *D&D, RQ, Traveller, Dragonquest* and others. We play in the Croydon area, so give it a try. Phone: Dave on 01 771 4980, evenings.

Postal Diplomacy
7 players wanted for postal diplomacy. Experience not necessary but commitment vital. Write to: S Franklin, 185 Totteridge Rd, High Wycombe, Bucks or phone: 0494 448146.

RPG Kent
Terminally bored 19-yr old player of *AD&D, Traveller, Call of Cthulhu* and SF/F boardgames would like to get in touch with players or clubs in the Folkestone/ Canterbury area. Phone: David de Vries on Elham 292.

RPG, Tamworth, Staffs
Lord Cashtack (leader of men) requires dwarves to torment. Victims (aged 20+, please) contact: Mike on Tamworth 59350 with details of wealth, next of kin etc. Massacres and tortures a speciality.

RPG Cardiff
Referee wants some players for *AD&D* campaign. Would also be happy to referee games of *Traveller, Champions, Bushido, Boot Hill, RuneQuest*, time permitting. Contact: J M Peterson, The Basement Flat, 44 Oakfield St, Roath, Cardiff CF2 3RE.

Postal D&D
Anyone wishing to play a postal game, using *Basic D&D* rules, entitiled The Treasure of Thiel should write for details to: Derek Gilmour, 20 Wood End, Holywood, N Ireland.

London Fanzine
Fanzine starting in SE London. For more information send your address to: Enquiries, Hesper House, Wells Park Rd, London SE26 6RQ.

Gaming Exchange Club
Send in your monsters, creatures, new weapons, or ideas to the Gaming Exchange Club. Games included: *D&D, AD&D, Traveller, Call of Cthulhu* etc. If you are interested, send your name and address to: Travis LeMaster, RR 4 Box 328, Alexandria, IN, 44001 USA.

Wanted
Traveller Books 4 and *5*, Miniature sets 1 and 3, Adventures 1 and 3, Supplements 1, 3, 8-11. Good prices paid. Write: B Turner, 23 Ennerdale Avenue, Shadsworth, Blackburn BB1 1QD.

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The London Games Club
Games: RPG/tabletop games.
Time: 10am-5pm.
Dates: February 4th & 18th.
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Comments: Everyone is welcome.
Contact: Clive Bailey, 62 Tannsfeld Road, Sydenham, London SE26 5DG.

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Games: *AD&D, RQ* (both well-organised campaigns) and wargames of all periods.
Time: Mondays, 7-11pm.
Place: Holyrood School, Zembard Lane, Chard.
Comments: All ages and experience welcome.
Contact: D H Brookes, 90 Glynswood, Chard, Somerset.

WREXHAM
Wrexham Games Club
Games: *AD&D, RuneQuest* and wargames, others.
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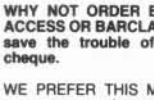

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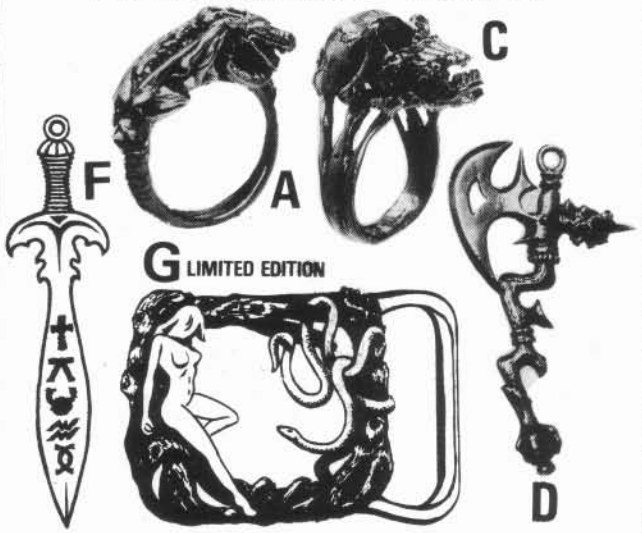

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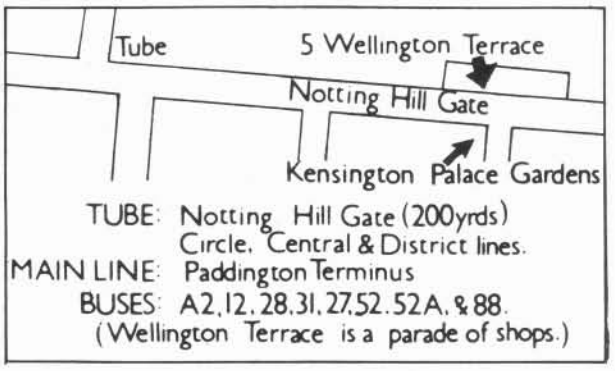

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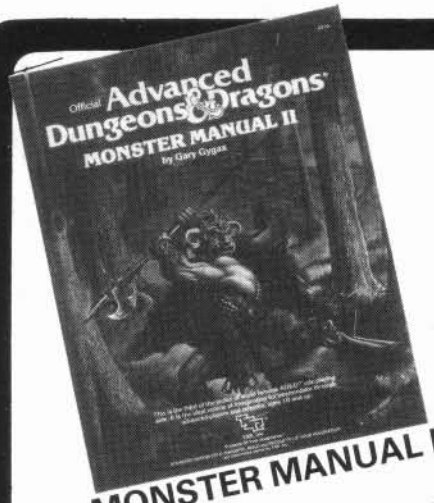

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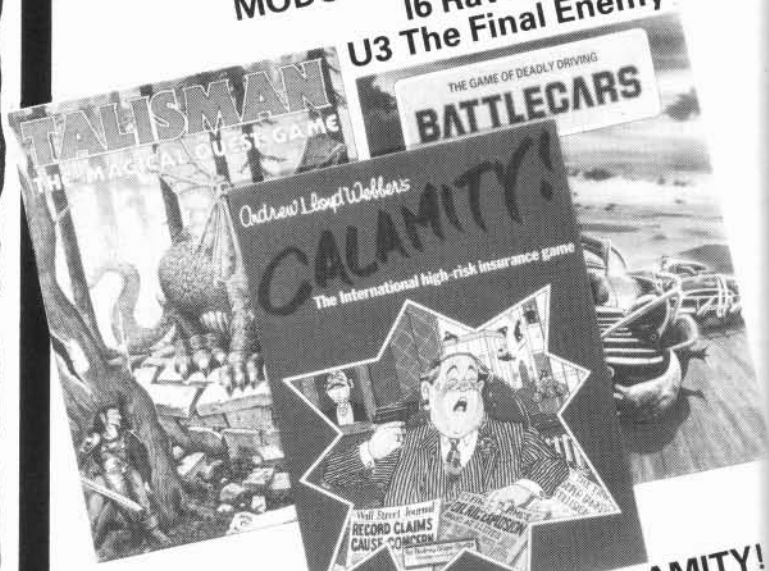

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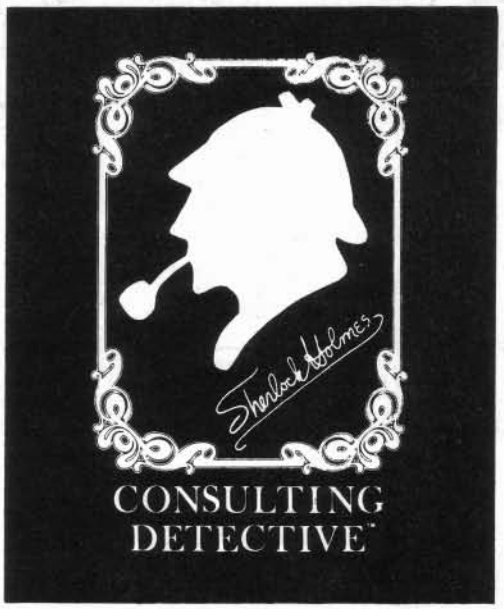

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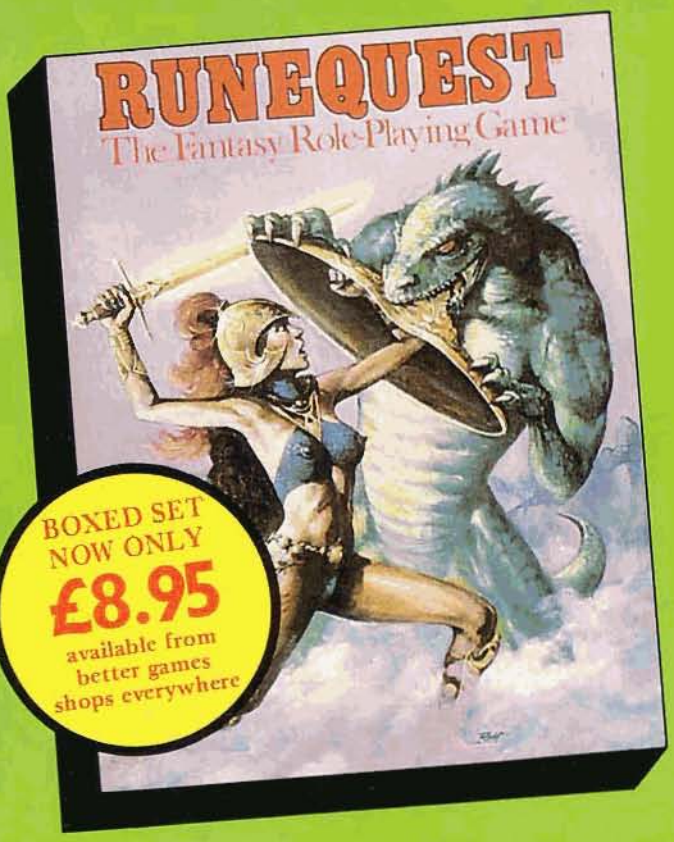

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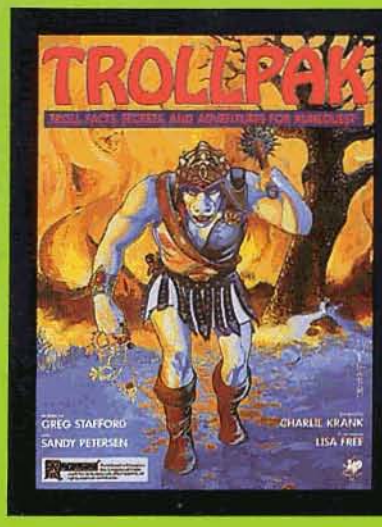

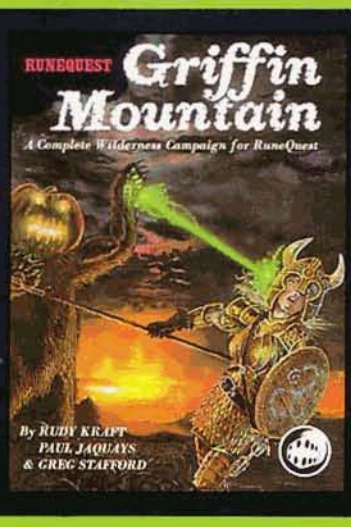

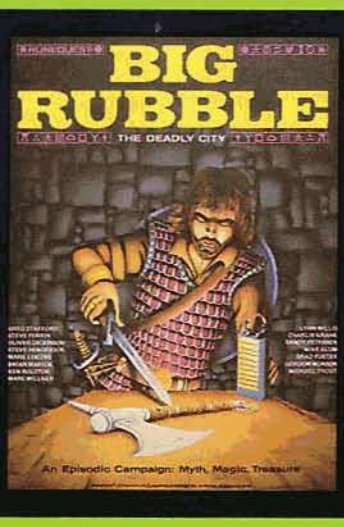

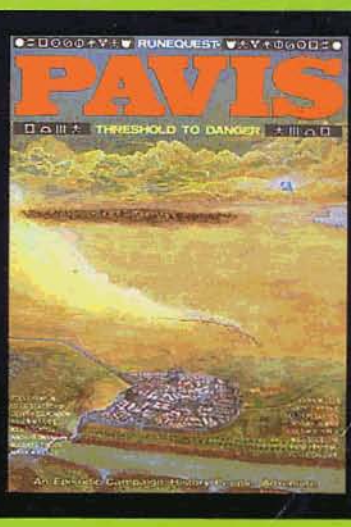

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